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Date



EDWARD ZIOR, for 27 years a Gorham Master Craftsman,
putting the finishing touches on a Cinderella Coffee Pot.

Introducing THE NEW CINDERELLA HOLLOW WARE

FROM the first the popularity of Cinderella flatware proved that the Master Craftsmen had again sounded a new note in silverware design. Now comes the Tea and Dinner Ware to match. In the same motif as the flatware—as distinctive—as handsome—as genuinely beautiful.

Your jeweler will be glad to show you both Cinderella hollow ware and flatware.

GORHAM

PROVIDENCE, R. I.  NEW YORK, N. Y.

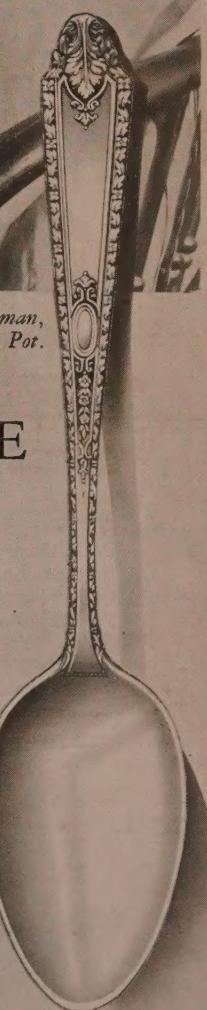
AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

Member of Sterling Silversmiths' Guild of America

CINDERELLA
PATTERN
in Sterling Silver

Teaspoons . . .	6 for \$ 9.50
Dessert Knives	6 for \$21.00
Dessert Forks	6 for \$20.00
Tea Set	\$450.00 (5 pieces without kettle or waiter)
Kettle	\$225.00
Waiter 25 $\frac{3}{8}$ " long	\$375.00

Ask your Jeweler for a
complete list of prices.





DECORATIVE PANEL

Courtesy of the Kraushaar Galleries

MARGARETT SARGENT

INTERNATIONAL
STUDIO

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JUNE
1926

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The Cover, "Portrait of a Man," is by Joos van Cleve. Courtesy of the Bachstitz Gallery

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The Elect of American Business

THE character of the advertising pages of TOWN & COUNTRY in the early days of its life half a century ago, when it was known as the Home Journal, qualified it to be known then, as it is today, as "the social register among advertisers."

Its columns in those first years were filled with names of houses whose substantial character is attested by their familiar sound today.

IN THIS issue of 1856 we find the advertisements of D. Appleton & Co., Jules Mumm & Co., Brentano, Charles Scribner and the National Academy of Design's Thirty-first Annual Exhibition, and a year or two later Harper's New Monthly Magazine, Ball, Black & Co., the predecessors of Black, Starr & Frost, who had their shop at the "Sign of the Golden Eagle at 247 Broadway," Singer Sewing Machines, G. B. Putnam and Davis Collamore.

A FEW years later we come upon the announcements of Steinway & Sons, William Knabe, Chickering & Sons, Goodyear India Rubber, American Banknote Company, Lord & Taylor, and the New York Life Insurance Company, the Atlantic Monthly, A. T. Stewart.

AS A reference guide for tourists, this early file shows that TOWN & COUNTRY'S literary ancestor filled a place of its own. The Clarendon Hotel

in London, the Illustrated London News and the Hamilton Hotel of Bermuda bespoke the patronage of the readers who travelled far, while nearer at home, the Hudson River Railroad, the Hudson River Day Boat, the Delaware, Lackawanna & Western and the Erie Railroad made their bid for favor.

AN interesting travel note of this period tells us "There are three hundred visitors at the White Sulphur Spring." Who says history doesn't repeat itself?

IT HAS always been TOWN & COUNTRY'S conception that its advertising pages should be as true a reflection of its readers' tastes as its editorial pages. Given a certain editorial character, rigidly followed, it is fair to assume that a certain type of reader will be attracted to a publication and that other readers will be repelled.

BUT IT remains for the business office of the publication to formulate a policy toward advertisers which will be at once for the best interest of readers and advertisers as well. The exclusion of certain types of advertising is the obvious corollary to the working out of a definite editorial program.

IT IS A satisfaction to the publishers of TOWN & COUNTRY to realize that the present character of its advertising pages is worthy of the early history of the magazine.

TOWN & COUNTRY

1846-1926

*Courtesy of the Pomposa Galleries*

A PAIR OF ALCORA TILES AND CHINA FROM THE FACTORY OF TALAVERA DE LA REIMA IN OLD CASTILE

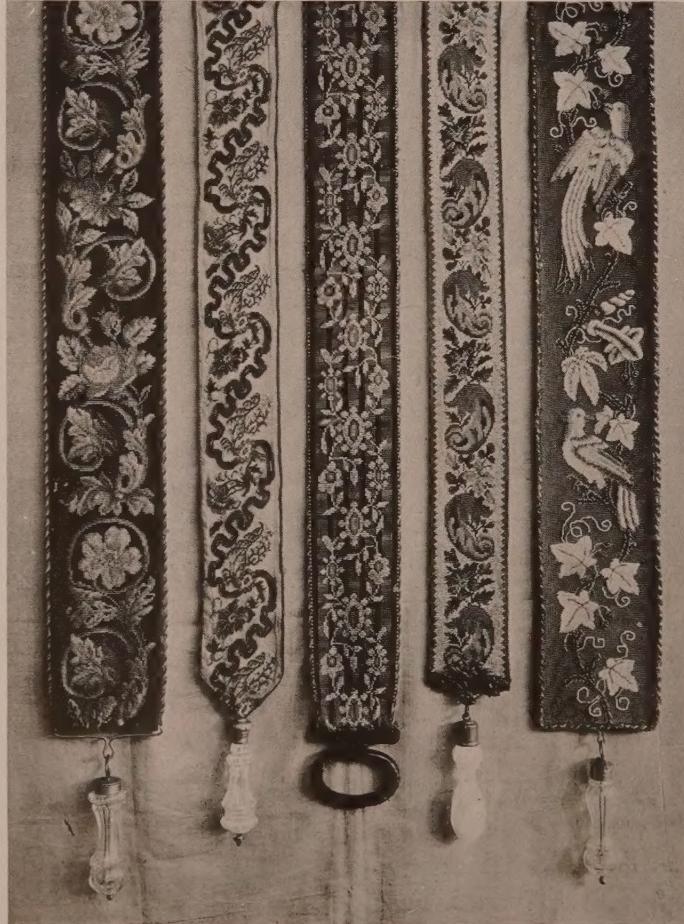
ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

THE art of coloring and glazing earthenware was practiced by various peoples of the ancient Eastern world, and in the course of time traveled through Egypt to Phoenicia, Greece, Rome, and thence to Spain. Glazed earthenware was probably produced in Roman-Spain, although very few specimens have been discovered to support this idea. Towards the twelfth century, however, the Spanish-Moors began to use glazed earthenware in Andalusia, largely in decorations for their homes and public buildings. The earliest tiles, "azulejos," made in Spain, were described by contemporary writers as "small bricks, square and otherwise, used in lining chambers of the wealthy, or in royal garden paths." The first ones were of a blue color, hence they were called "azulejos." In the fourteenth century, in the Kingdom of Valencia, many tile and pottery factories were established, and of these the Alcora factory was the most important. It achieved even greater distinction later on, for in 1726 the Count of Aranda acquired it for the purpose of producing "only costly and artistic ware." A Frenchman was imported to act as principal draughtsman, and his fine designs contributed to making the Alcora factory the first in Spain. Illustrated is a pair of original Alcora tiles, depicting Spanish life of the day, and china from Talavera de la Reima, a factory in old Castile, under the personal auspices of the Queen of Spain. This factory was also founded in 1400, and has produced some of the most beautiful and distinguished china of Spain. The illustration is a reproduction from the seventeenth century, and commemorates the first centennial of Cervantes' *Don Quixote*. Each plate

and piece portrays a scene from *Don Quixote*, and each is hand-painted by the same artist. The backgrounds are all different and are washed in with futuristic strokes, but the figures are rendered with minute detail. The Pomposa Galleries display this rare china and also the Alcora tiles, together with everything else that goes to make a complete Spanish ensemble.

MISTY recollections of early childhood must bring to many of us a vision of the bell pull, the long thing on the wall that we were forbidden to touch. Bell pulls are with us again, redeemed from obscurity by virtue of their quaint beauty, called back to play a part in the decorative scheme of an era that appreciates beauty of all periods, and recognizes the value of charming accessories. As household gods they reflect past stateliness and splendor as nothing that is new can ever do. They have about them a pleasing element of personality, each one representing a definite achievement by a definite person, for the making of bell pulls was considered a polite diversion in the days when skill in stitchery was an indispensable item of feminine accomplishment. A beautiful bell pull is at home in any room, and with equal grace it covers the inevitable push-button or hangs beside the chimney-breast or the bookcase, idly reminiscent of its interesting past. The illustration gives an idea of the collection of very rare bell pulls now on exhibition at the studio of Sarah Benham. The first one is a fine old English specimen, wrought of needlepoint, having black background with scroll and flower design in shades of green, canary

*Courtesy of the Sarah Benham Studio*

RARE OLD BELL PULLS OF NEEDLEPOINT AND COLORED EMBROIDERY

New York Shops and Decorators

BAGUÈS

PARIS 25 WEST 54TH STREET
NEW YORK LONDON

LIGHTING FITTINGS - BRONZES
ARTISTIC IRON WORK

ANTIQUE *Exclusive Models* MODERN

When in Paris—Visit our Salons

107 RUE LA BOËTIE, CHAMPS ELYSEES

J. R. BREMNER Co., INC.



Old Pine and Oak Panelled
Rooms Reproduced

We have been most successful in re-creating The Early American wood panelled rooms which have been the cause of so much interest at the Metropolitan Museum of Art.

Antique Furniture Reproduced

Suggestions and sketches gladly submitted

835 MADISON AVE., (Near 69th St.)
Telephone, RHINELANDER 8000 NEW YORK



BATIK

Applied to velvets, silks and satins
for interior decoration, or for wear-
ing apparel, shawls, etc.



Italian Gesso Art Work



PILLOWS :: SCARFS
LAMPSHADES

INGEBORG-HOULDER-
HETTRICK STUDIOS

BATIK

34 West 51st St., New York City

Antiques from Holland

SPECIAL EXHIBITION OF PEWTER

Brass

Old Delft Tiles

Wooden Statues

Clocks

Old Delft China

Old Paintings

MRS. KEULS

510 Madison Ave.

New York City

Telephone Plaza 5195

ROBERT C. VOSE

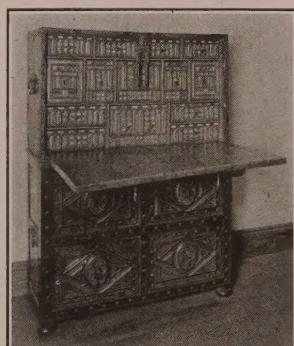
ESTABLISHED IN 1841

High Class
PAINTINGS

Early English
American

Modern Dutch
Barbizon

559 BOYLSTON STREET, BOSTON



*Individual Pieces of
Antique and Modern
Furniture*

Reproductions

English Interiors



The faithful duplication,
OLD PINE and OAK ROOMS
is a highly specialized service of
this house

FREDERICK ROSE & CO.

14 EAST 56th STREET

NEW YORK CITY

Spanish Antique Shop

MONTLLOR BROS.
ESTABLISHED 1909

Large Assortment of Spanish Antiques

Embodying The Romantic Flavor and True Atmosphere of Ancient Spain

Tables
Chairs
Varguenos
Tiles
Pottery
Carved Chests
Old Fabrics

Painted Beds
Wall Shelves
Chests of Drawers
Flower Vases
Ceramics
Mirrors
Statuary

Window Grilles
Carved Doors
Door Knockers
Copper Vases
Carved Stone
Columns
Lanterns, etc.

768 MADISON AVE., NEW YORK

PALM BEACH, FLA.
Plaza Bldg.

BARCELONA, SPAIN
Freneria 5

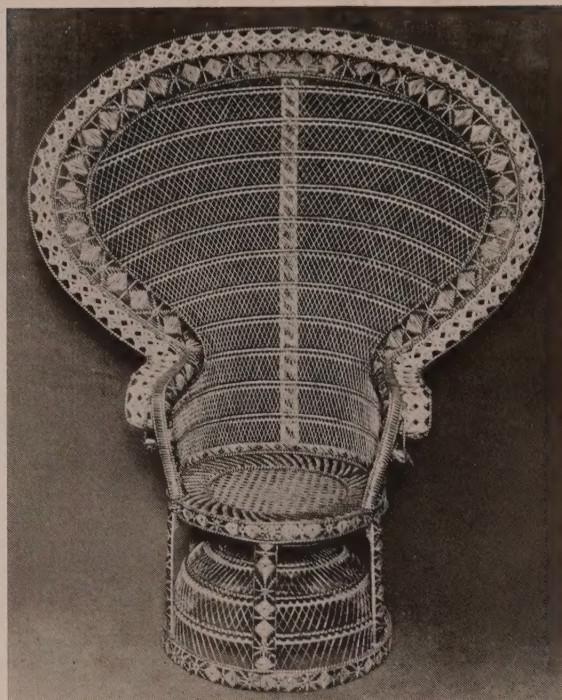
TAMPA, FLA.
400 Grand Central Ave.



View of the Interior of Our Barcelona Gallery

yellow, and soft reds. The handle is crystal and bronze. The second was found in an old house near Baltimore, where it had hung for many years. The ground is tan, with the design done in shades of maroon and green embroidery, interspersed with beads of black, white, and gold. It has a Bristol handle. Next is a background of striped red and black, softly shaded, with the design in crystal and gold beads. The handle is of ruby glass, and is very rare. The fourth one is charmingly designed in shades of old blue and dull green, with touches of red, upon a ground work of opal glass beads, which harmonize wonderfully with the Bristol handle. The last is old English, having a background of needlepoint with an all bead design in grays, shading into white. Bristol glass handle.

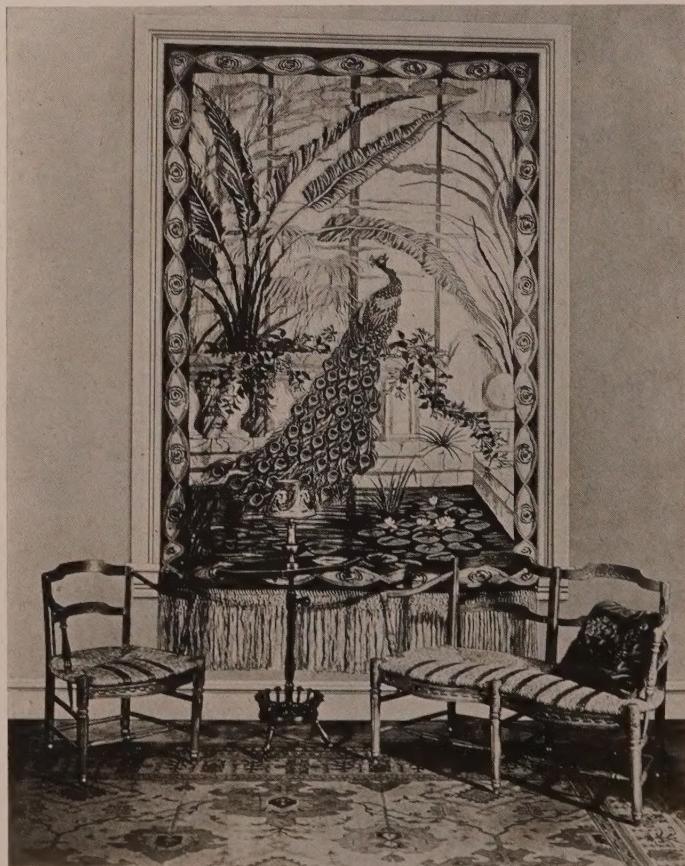
THE chair illustrated here is of woven rattan, imported from the Philippines by the Reed Shop, and the history of its manufacture involves a problem of human relations, of crime and punishment, of right and wrong, that is yet unsolved. Several years ago an ex-army officer established a tile factory in the Philippines, and thereby became interested in labor and its complications. His best workman was a huge Philippino who never talked to anyone, was sullen and morose, but seemed to take real joy in his excellent work. Eventually two men from the Secret Service Bureau appeared and announced that this man had "done time," and was too dangerous to be allowed to work with other men, whereupon the Philippino tried to kill the representatives of the law. His employer protected him and, learning that he had been pardoned for good behavior, kept him at work. He learned also that pardoned convicts were often hounded from place to place and rarely allowed to hold a job. This grateful outlaw sent the glad news to his friends in Bilibid prison that at last there was a place where they could work when their terms ended. The business was enlarged to accommodate them and a rattan furniture factory was added. This unique employer drives to the prison gates to receive his workmen as they return to freedom and takes them in his car through Manila to his factories. He says that his reward is the expressions on their faces when they realize that "day has come again for them,"



Courtesy of the Reed Shop

A RATTAN CHAIR WHICH WAS WOVEN IN THE PHILIPPINES

frame. The chair portrayed here is made of natural-colored rattan, combined with dark brown, and so fine and intricate is the design and workmanship that it resembles lace. The shape of the back suggests a proud peacock, and is peculiar to the Philippines, having been unsuccessfully copied in China. Partly because of the slow and painstaking process of manufacture, these chairs are hard to get and the demand always greatly exceeds the supply. One of their principal advantages is their lightness in weight in spite of their size.



Courtesy of the J. R. Herter Studio

TRANSPARENT TAPESTRY AND LOUIS XVI RUSTIC FURNITURE

and the fact that "in the five years I have been running this hobby of mine, not one has ever returned to Bilibid prison." Today men are pardoned when Governor-General Wood and the Pardon Board consider that they have been sufficiently punished, and provided they are assured steady employment. The rigid discipline of Bilibid prison is operated under a humane system, and the inmates are trained in the art of making rattan furniture, the out-put of the Philippines being far superior to that of the China coast and of Japan. The rattan used is a species locally called "Sika," and grows on only one of the islands. It is especially tough and springy, and when bent and shaped into furniture, retains its resiliency for many years, and does not warp or break. Also much of the beauty and durability of this furniture is due to the fact that the rattan is closely woven, and never wrapped, over the

IT IS quite an achievement to curtain the window of a sun-room in such a manner as to give the semblance of a gorgeous tropical garden, but the French innovation of *La Tapisserie*, or *Transparent Tapestry*, makes it possible. This tapestry is a new idea in weaving, and is a post-war production. It was first made shortly after the armistice, and received honorable mention at the Lyons Fair in 1923, and an "Hors Concours" at the French exposition in New York in 1924. South America, Central America, California, and the Riviera, places where windows, as a rule, open upon natural beauty, have received "*La Tapisserie*" with enthusiasm; but New York, whose windows so often look across a narrow space to fire escapes, has not as yet seemed to realize its artistic and transforming merit. The illustration gives proof of what may be done.

New York Shops and Decorators



Early American Pewter Urn
Seventeen and one half inches high

SARAH BENHAM

OLD CHINA

PEWTER

RARE SHAWLS

AND

BELL PULLS

152 WEST 57th STREET

Next to Carnegie Hall

REMBRANDT STUDIO BUILDING, NEW YORK

Circle 8612



*Wand Willow
lends a note of cheer*

These are most distinctive pieces of selected wand willow, stoutly built. Gayly painted, they are particularly appropriate for open porches, terraces and sun-rooms.

Write for Booklet S

EDWARD R. BARTO & CO.

Furniture for the Out-of-Doors

775 Lexington Ave., NEW YORK, Bet. 60th and 61st Sts.



"REAL SPAIN"



MONTHLY IMPORTATIONS
OLDEST ESTABLISHMENT
IN NEW YORK
LARGEST COLLECTION OF
EXCLUSIVE SPANISH ANTIQUES,
HOUSE FURNISHINGS
AND THE
DECORATIVE ARTS
OF ALL PERIODS

Authoritative information of all Objects Sold

FRANCISCA REYES

675 MADISON AVE.

NEAR 61ST ST.

NEW YORK

SPANISH
FURNISHINGS

Antique and Modern

LANTERNS

FURNITURE

TEXTILES

CARPETS

GRILLES, CHINA



The Pomposa Art Trading Co., Inc.

148 East 53rd Street, New York

Palm Beach
Via Parigi

Madrid
Mendizabal 13

Antique Tapestries Wholesale Only

ALBERT L. MORSE & SON

637 MADISON AVENUE

NEW YORK

Established nearly 50 years

MAX WILLIAMS



MARINE
MUSEUM

Ship Models

Paintings

Naval Relics

Engravings

538 MADISON AVE.

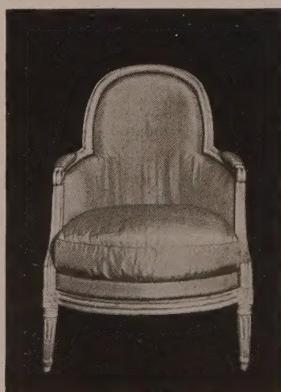
NEW YORK CITY

GINSBURG & LEVY

AMERICAN AND ENGLISH

ANTIQUES

Inlaid mahogany card table—
XVIII Century New England,
with contemporary objects
from old England—all of
beautiful workmanship.



McMILLEN, INC.

148 EAST 55TH STREET

NEW YORK CITY

PLAZA 1207

18th Century Furniture
and
Decorative Art Objects

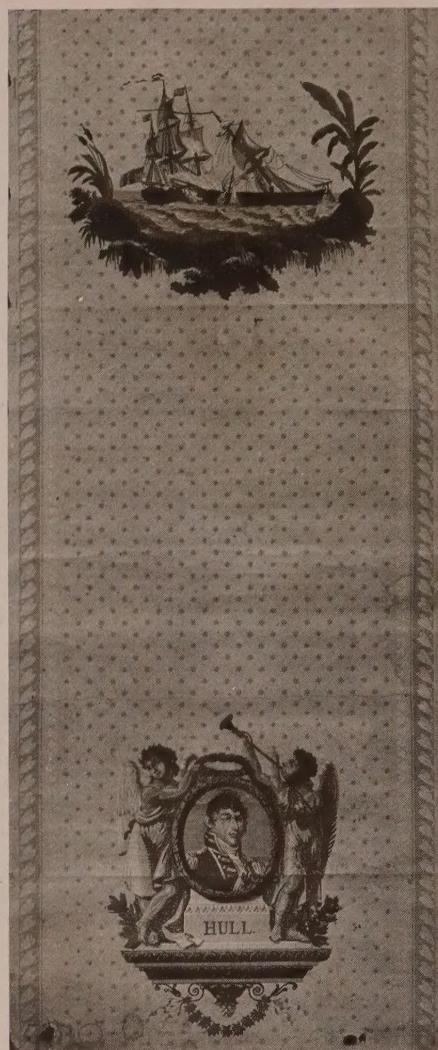
Floor plans and Decorative
Schemes for the Complete House



397 MADISON AVENUE
New York

It shows the sun-room of a New York apartment, and the lordly peacock, arrayed in beautiful color, stands between the occupant and a drab brick wall. The rustic painted furniture is reproduced from the reign of Louis XVI. It is painted green, with embellishments of dull gold, enhanced by clusters of flowers. The seats are natural color rush, with stripes of soft pink and green. The little walnut table is original, and was used for weaving in the days of Louis XIV. The ensemble is exhibited in the studio of J. R. Herter.

LATE in the eighteenth century began the epoch of scenic wall papers, which were brought to perfection by the French, who gave to them their unerring sense of color, proportion, and beauty. To their credit is a long list of successful scenic papers, made to order, from all over the world, expressing the patriotic sentiment of many countries. Young America, ablaze with a sudden sense of freedom and importance, called on France to record upon paper its historical events and its heroes. Among several very interesting examples of these papers there are two that make an especial appeal. One commemorates the Lexington Minute-man, and adorns the walls of Buckman Tavern at Lexington, Massachusetts, and the other is illustrated here. It portrays a psychological moment in our history, a definite encounter that established the United States as a nation. In 1812, Commander Isaac Hull, commanding the U. S. Frigate "Constitution," met the British Frigate "Guerriere" in the gulf of St. Lawrence, and gave battle. After a bloody fight, the gallant enemy surrendered. It was the first naval encounter of the war of 1812, and Commander Hull and his ship won undying fame. In August of the same year, the commemorative paper pictured here was made in France. Shortly afterwards commercialism overwhelmed our patriotic fervor, and the hand-blocks of this paper were lost. But popular demand for such treasures has caused exhaustive searching, and a fragment of this special paper has recently emerged from an old trunk in Pennsylvania, and fallen into the eager hands of Harriet Bryant, who is reproducing it with the utmost fidelity. She has in her possession other rare historic papers, but she considers this the most splendid and the most significant wallpaper in the annals of American history, and is enthusiastic about making it at any cost. The work will require twenty-five or thirty hand blocks, and will consume four or five



Courtesy of Harriet C. Bryant

EARLY AMERICAN SCENIC WALLPAPER

months, but the reproduction will be perfect.

MANY Americans have threaded their way through the thatched-roof villages and blossoming fields of Normandy, bringing away the vision of a poignant and individual beauty that has endured through many hundreds of years, regardless of conditions. The changing tides of fashion have had little influence on these Normans in their customs, architecture, furniture, or general standards. Serenely and surely they have chosen from all periods that which appealed to their sense of fitness and beauty, and have made it their own. Whether they manufacture pottery, cotton goods, copper ware, or furniture, one cannot ask for anything better than the design and proportion of the Norman peasant's handiwork. In a country where houses are built to last for generations, it is natural that furniture should be made with the same consideration. The Normans being an economical and home loving people, their interior furnishings have the added advantage of durability and modesty in price. Hence it is rather surprising that the taste for Normandy interiors and furniture should have taken so long to make itself felt in this country. The taste has developed too late for it to be possible to acquire antiques from Normandy at prices that are within the sane calculations of one person out of a thousand, but there are reproductions to be had that are faithful in design and execution. Portrayed here

is a glimpse of the dining room of a New York apartment, done by Felicia Adams. It features a combination of Normandy peasant furniture, with early American and Italian accessories. The cupboard is hand carved walnut, and the china is mostly Italian. The candlesticks are early American, and the bottles are Corning glass, reproductions of antiques from Seville. The walls are buttercup-yellow, the rug a soft

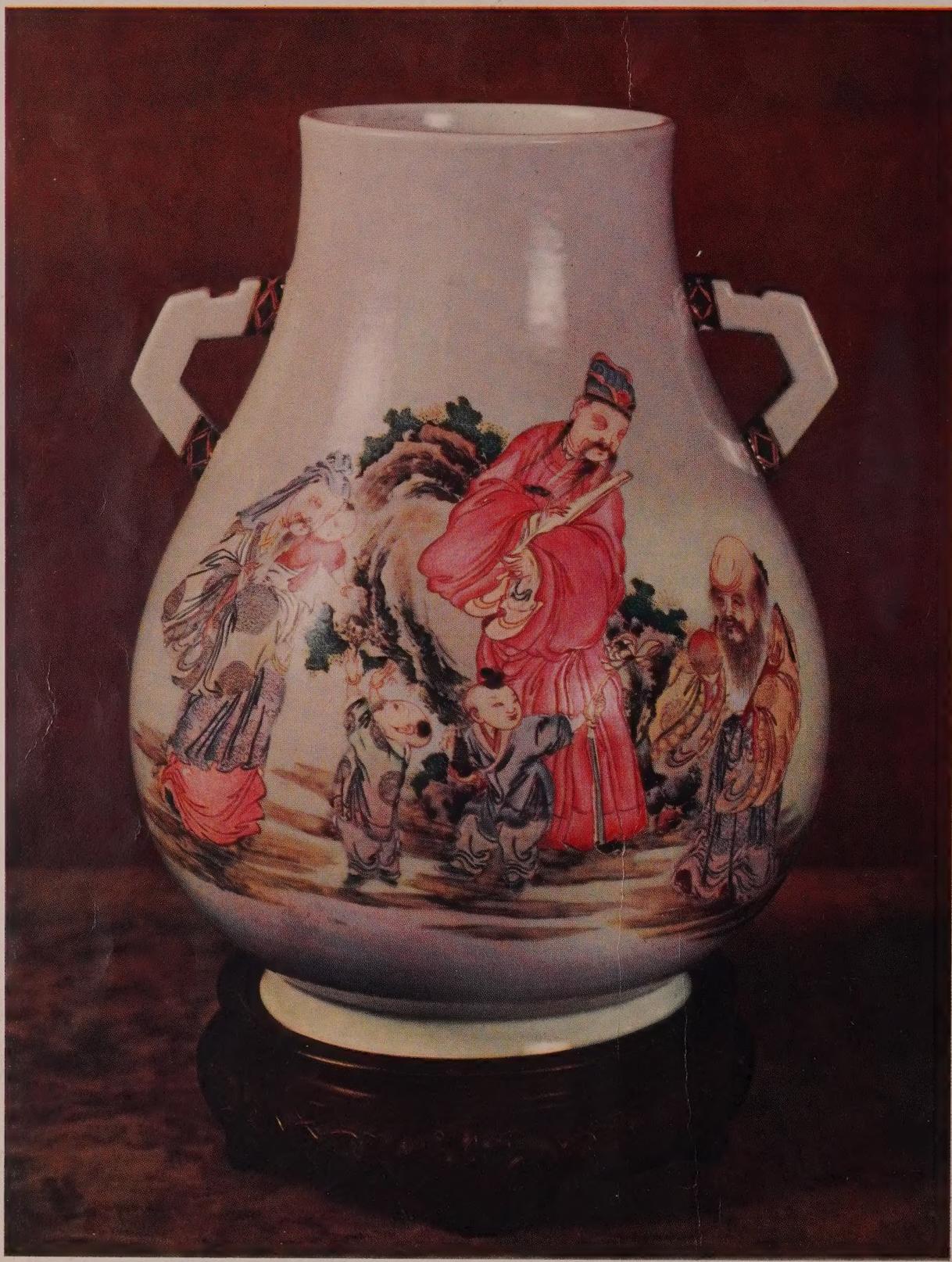
green, and the flower prints are American. Normandy chairs are especially interesting, as they are quite varied in design, but whether made for the kitchen or for luxury, they have always one distinguishing mark—the rush bottom. The examples given here are exact copies of sixteenth century models. The hangings, which are barely visible on the side, reproduce both the yellow of the walls and the green of the rug, and are figured with gay little field flowers. The furnishings of this room were assembled by an expert, and show what may be done by a careful arrangement of historical pieces in an appropriate background.



Courtesy of Felicia Adams

NORMANDY PEASANT FURNITURE USED IN MODERN DECORATION

Library Extension Division
State Library
Springfield, - Illinois.



Courtesy of Parish-Watson

A CHINESE VASE MADE DURING THE CH'ING DYNASTY

This Yung Chêng porcelain vase with a decoration in the colors of the famille rose represents the high technical and artistic standards maintained by the Ch'ing potters. During the early part of this dynasty the royal factory at Ching-te-Chen produced wares which equaled in craftsmanship those of the Ming period. In their decoration a fluent pictorial style was developed, of which this is an example. The Yung Chêng period lasted from 1723 to 1736

INTERNATIONAL
STUDIO



JUNE, 1926

THE MIRACLE OF POUSSIN'S DRAWINGS

BY ROBERT ALLERTON PARKER

THEY ARE AUTOBIOGRAPHICAL OF HIS INNER LIFE, OF HIS INSATIABLE PASSION FOR
THE JOY AND BEAUTY OF LIVING—NOT OF HIS UNHAPPY STRUGGLE FOR EXISTENCE

AUTOBIOGRAPHICAL in a true sense are the drawings of Nicolas Poussin. No actual incidents of the life of the great French artist, it is true, are reflected in these precious scraps of paper; but as we study them, the very centuries seem to fade away—almost three of them—and as by magic we are transported into the very presence of the grave, gallant spirit who created them.

The drawings of all great masters partake of this quality. Undoubtedly their appeal is based upon an intrinsic power to reveal the artist intimately, unpretentiously, spontaneously. They give us the impression of eavesdropping, of peeking through the keyhole into the inner sanctuary of genius. Drawings possess the same appeal as old letters, secret journals, or personal diaries. In them the artist appears before us, not so

much in his professional rôle; but rather they lead us behind the scenes into the workshop of his imagination. They are marked also by what experts call a calligraphic quality—they are as personal, as individual, as eccentric at times, as handwriting. This calligraphic quality is most appealing when it is most unconscious and involuntary. When consciously accentuated, it becomes an affectation; and its charm vanishes.

There is no affectation, no frivolity in the drawings of Nicolas Poussin. A melancholy man who passed his life as a solitary, misunderstood genius, a life dominated by unhappiness and hardship, Poussin's drawings reveal his valiant character. In them we find no trace of his misfortunes or miseries. These sketches, in pen and ink and wash, now faded by the passage of time, but still radiantly alive, remain an undying monument to



THIS WORKING DRAWING IN CRAYON AND WASH, DEPICTING MOISE DEFENDING THE DAUGHTERS OF JÉTHRO AGAINST THE INSOLENCE OF THE BURGHERS, FORMS ONE OF THE LARGE COLLECTION OF POUSSIN'S SKETCHES IN THE LOUVRE, PARIS

Nicolas Poussin's undiscouraged passion for the beauty of life. They demonstrate that in his own spirit he could keep his love of beauty and his expression of the joy of living unembittered by the sorrows of his own personal experience. Poussin's attitude is thus in striking contrast with that of so many contemporary artists and writers, who capitalize their own defects and like beggars expose to the world the scars and wounds and perversities of their own souls. As Clutton Brock pointed out: "Poussin did not use his art to talk of his sorrows. . . . In his art he could exercise the composure which actual experience disturbed; he could remake that reality so disturbed by the conflict of sense, emotion and understanding. . . ."

For the greater part, the drawings of Nicolas Poussin are actual "working" drawings. They are projects for paintings, the first externalizations of scenes to be developed and organized into the immortal canvases we may now admire in the Louvre and other great European museums. They are notations of imagined scenes, put down on paper swiftly and directly, evidently in something the same manner in which contemporary scene designers make a preliminary sketch for a stage setting. Some of Poussin's drawings reveal, as a matter of fact, a superb theatrical sense, in dramatic movement as well as in the grouping of figures, and the creation, by the focusing of light, of a sharply accentuated center of interest. These qualities are illustrated in the celebrated drawing of "Extreme Unction" now in the Louvre. This drawing has even been acclaimed as the finest of Poussin. In a field in which he expressed such diversity

of genius, it is impossible to express any such absolute judgment. But in looking at such drawings as "The Marriage of the Virgin" in which no less than twenty figures are effectively and rhythmically grouped; at "The Judgment of Solomon" (now in the École des Beaux

Arts) in which the potentate is depicted before the human tragedy enacted before him in the hieratic attitude of a Byzantine mosaic; and at the sketch for "The Death of Germanicus" (now in the Musée Condé)—in studying such drawings as these we come to a realization that a painter like Poussin concentrated in his great compositions a genius for theatrical and dramatic design that invites the attention of all scenic designers of today. The temptation in our own day is to fall into the fallacy of believing that this art of the theater, as it is called, is deploying a new and original talent; whereas, in point of fact, it is merely the translation into a new medium of a gift for pictorial organization and imaginative projection which we may discover, with a little study, in the work of all the great masters of the Renaissance. Nowhere more rhythmically—we may almost say more musically—is this genius

expressed than in the drawings of Nicolas Poussin.

But this theatrical phase is only one quality so definitely expressed in the drawings. There are many others, which we cannot correlate with any of the finished paintings, which are profoundly lyrical in quality.

Perhaps only in these wash drawings (*lavis de bistre*) may we discover the lyric genius of Nicolas Poussin soaring above the stings and disappointments of his mundane existence. In the drawings of landscapes, the



DAPHNE FLEEING TO HER FATHER; FRAGMENT OF A LARGE COMPOSITION



SUCH A LYRICAL DRAWING AS THIS ONE, IN THE MUSÉE CONDÉ IN CHANTILLY, THOUGH FADED BY THE PASSAGE OF TIME, IS STILL RADIANTLY ALIVE, AND REMAINS AN UNDYING MONUMENT TO POUSSIN'S UNDISCOURAGED PASSION FOR BEAUTY



WITH THE POSSIBLE EXCEPTION OF TITIAN, NO ARTIST HAD SO PROFOUND A FEELING FOR LANDSCAPE AS NICOLAS POUSSIN HAD. AND WE FIND THIS FEELING EVEN MORE INTENSELY EXPRESSED IN HIS DRAWINGS THAN IT IS IN HIS PAINTINGS



IN POUSSIN'S DRAWINGS OF LANDSCAPES THE DETAILS OF FOLIAGE ARE ALMOST CARESSINGLY ACCENTED, WITH ASTOUNDINGLY MODERN DISDAIN OF NON-ESSENTIAL DETAIL IN THE ACQUISITION OF A COMPLETE UNITY OF IMPRESSION. IN SUCH DRAWINGS AS THESE WE FIND THE BEGINNING OF MODERN LANDSCAPE PAINTING, A TYPICALLY MODERN FEELING FOR NATURE



THIS WORKING DRAWING OF "THE LAST SUPPER" WAS MADE BY NICOLAS POUSSIN FOR THE PAINTING THAT WAS TO FORM ONE OF THE SUITE CALLED "THE SEVEN SACRAMENTS" WHICH WAS BEGUN BY HIM EARLY IN 1647 FOR M. DE CHANTELOU



IT IS NOT KNOWN FOR WHAT COMPOSITION THIS VERY COMPLETE WORKING DRAWING OF "THE ADORATION OF THE BURGHERS" WAS MADE. POUSSIN OFTEN SKETCHED SUBJECTS HE HAD NO INTENTION OF TRANSLATING INTO PAINTINGS



THIS LANDSCAPE, WHICH IS MADE WHOLLY IN WASH, FORMS ONE OF THE COLLECTION IN THE MUSÉE CONDÉ. HERE THE LYRICAL QUALITY OF THE ARTIST IS NOT PREDOMINANT; RATHER, ONE FEELS THE MELANCHOLY OF THE MAN



IN STUDYING THIS DRAWING "THE JUDGMENT OF SOLOMON," WE REALIZE POUSSIN CONCENTRATED IN HIS GREAT COMPOSITIONS A GENIUS FOR THEATRICAL AND DRAMATIC DESIGN THAT INVITES THE ATTENTION OF SCENIC DESIGNERS

details of foliage are almost caressingly accented, with astoundingly modern disdain of non-essential detail in the acquisition of a complete unity of impression. In such drawings as these we find the beginning of modern landscape painting, a typically modern feeling for Nature.

In the drawings of Poussin, which aid us inestimably as a sort of accompanying interpretation of his painting, the landscape becomes increasingly important in the

bas-reliefs of antiquity. Even after his death, his detractors denounced Nicolas Poussin as a pedant, declaring that he depended too much upon rules and compasses, copied the ancients but was himself devoid of invention. Nothing, as the overwhelming evidence of these drawings demonstrates, could have been farther from the truth. In the face of such malicious libels, it is easy to understand why this solitary genius, detesting the affected airs, the sentimentality and insipidity of the



THIS DRAWING OF "APOLLO SHOOTING AT A LIZARD" WAS MADE IN 1665, THE YEAR OF POUSSIN'S DEATH. DESPITE THE WAVERING LINE, DUE TO THE TREMBLING OF HIS HAND, WE FIND HERE THE VERY ESSENCE OF THE ARTIST'S VISION

expression of the lyrical and poetical phase of his work. With its profound harmonies Nature accompanies the human or mythological incidents which transpire in the foreground. These figures become finally a sort of visual melody outlined against the symphony of Nature. With the possible exception of Titian, no artist had so profound a feeling for landscape as Poussin; and in no work is this feeling, this passion for natural beauty, more intensely expressed than in the drawings.

In view of the completely "modern" freedom and spontaneity of Poussin's draughtsmanship—there is one drawing of nymphs and satyrs in the Beaux Arts which suggests the later Renoir—it is surprising to learn that he was in fact a student of archæology, that he studied scientific methods, measured statues and analyzed the

fashionable painters of the French court, preferred to withdraw to his studio in Rome, which from his earliest youth had symbolized for this Norman peasant the realm of serene and timeless beauty.

Autobiographical these drawings undoubtedly are, but only of the inner life of the artist, only of his insatiable passion for the joy and beauty of living. They tell us nothing of his desperate pilgrimage to Rome, of his thrice-foiled efforts to reach the Eternal City. He was thirty years old before he finally attained this goal; and he was to spend the rest of his life—with the exception of two miserably harassed years in Paris at the command of the Cardinal de Richelieu (1641-1642)—in the country that was so closely associated in his mind with that serenity and timelessness so essential for the crea-

tion of his imaginary world of clear and orderly design. Thus the artist, who, more than any other man, may be acclaimed as the father of modern French painting, and who has left an irradicable imprint upon all subsequent French draughtsmanship, spent the greater part of his life as a voluntary exile from his native land.

He had been born in 1594 at Les Andelys, and his earliest sketches attracted the attention of Quentin Varin, a local painter. As a youth in Paris he had come upon a collection of engravings after the Italian masters and resolved as soon as possible to go to Rome—to the fountainhead of all beauty. Thrice he started out on foot. At Lyons he fell in with a patron, the Chevalier Marini. At thirty he reached his goal. But Marini, who admired in the young Norman his *furia de diavolo*, died suddenly. Poussin found himself alone, ill, penniless, in this strange foreign city.

In a "triptych" devoted to the illustrious painter, Jacques des Gachons has recently attempted to reconstruct three periods in the life of Poussin: the first depicting the artist as a youth of nineteen; the second during the full plenitude of his creative power; and the third toward the end of his career, at the age of sixty-five. M. des Gachons is quite successful in depicting the peaceful life of the voluntary exile, and his methods of work in his house in the Via Paolina, near the Pincio; his satisfactory marriage with Anne Marie Dughet, daughter of the French cook who befriended and sheltered Nicolas in his darkest hours, when the young Frenchman first appeared in Rome; his friendship with Claude Lorrain, another great French artist who lived in Rome. In his final "panel" he gives us the philosophy of art and of life enunciated by Poussin, who, like innumerable other artists, was convinced that "men

finish and pass on when they are most capable or when they are nearest to doing good work."

The hand of Poussin trembled during that final decade of his valiant life. There is a letter to Chantelou in which the elderly artist complains of the palsied condition of his hands and the feebleness of his body, but in which he reiterates his indomitable courage and his decision to do the best work he is capable of doing, as long as he possibly can.

We turn from such attempts as Jacques des Gachons to the drawings of his last years, to read the story of the valiant pilgrimage of Nicolas Poussin. "Art is as far above brutal reality as the spirit is above the body," he had said to his pupils. And so we turn again, finally, not to the brilliant, technically perfect studies of the youthful Poussin, but to the last drawings of his life, in which we may read the triumph of the spirit over physical infirmity and in which is revealed the search of the great artist in his endless quest.

We turn to these last drawings of Poussin as we turn to the last paintings of the octogenarian Renoir, because, despite the trembling of the hand, despite the roughness, the inadequacies, we find here the very essence of the artist's vision. "He had a beating and a trembling of the pulse," wrote Giovanni Pietro Bellori, Poussin's Italian biographer, "which prevented him from drawing, and that is why some of these last drawings are not done with a sure stroke and seem to have been made with a trembling hand. With the approach of age his hand became so weak that he often had to stop work." Yet today, in these drawings from which the vanity of craftsmanship and the impertinence of mere virtuosity have been removed, we find the most interesting expression of Poussin's genius as a draughtsman.



SKETCH OF "SLEEPING VENUS SURPRISED BY A SATYR," IN THE ÉCOLE DES BEAUX-ARTS

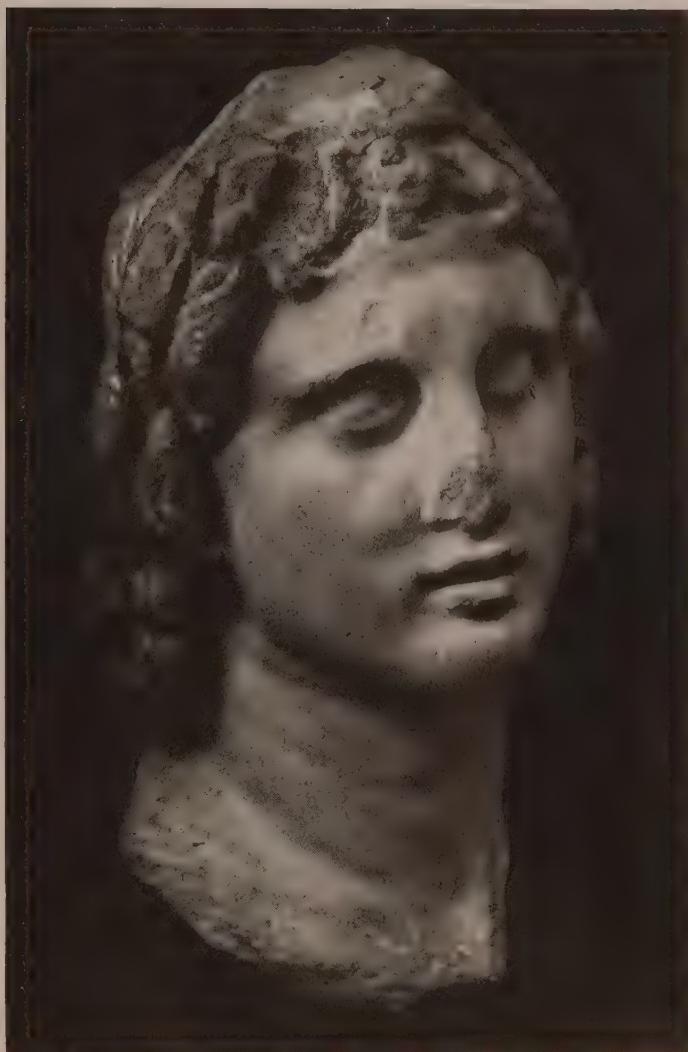
FIVE CENTURIES OF GREEK SCULPTURE

BY HELEN COMSTOCK

THE COLLECTION OF DR. JACOB HIRSCH INCLUDES MARBLES REPRESENTING
THE PERIOD FROM THE FIFTH CENTURY B. C. TO THE FIRST CENTURY A. D.

THE Greek sculptor may have discovered his first model in the stadium but he formed his ideals on Olympus, and in the course of bringing physical beauty into relation with spiritual majesty he turned men into gods. In three centuries of growth, from the building of the Treasury of the Siphnians at Delphi, at the end of the archaic period in the late sixth century, to the early Hellenistic works of the third century, of which the "Victory" of Samothrace and the "Venus of Melos" are perhaps best known, Greek sculpture swept forward with the even and powerful movement of an oncoming wave. Once broken, it spent itself in the sentimentalities and the restless speculations that absorbed the Greek mind after the time of Alexander. The expansion of empire led to a diluting of a well-organized body of tradition with influences from alien peoples, while the demands upon building made by the newly founded cities of Alexandria and Antioch, and the increased activities around such old centers as Pergamum and Ephesus, further hastened a facility which was no doubt already about to flower.

In order to discover the most noble expression of Greek art it is necessary to look within the period from the fifth century to the beginning of the Hellenistic age in 323 B. C., the date of Alexander's death. It is also necessary to look among the statues of the gods and heroes and some of the portraits for high intellectual and spiritual power, and not among the frankly decorative works, such as formed the metopes, friezes and pedi-



All photographs courtesy of Dr. Jacob Hirsch
HEAD OF THE YOUTHFUL ALEXANDER OF THE SECOND CENTURY B. C.

ments of the Greek temples. And yet exception would have to be made for the pediments of the Parthenon. While those from the almost equally famous temple of Zeus at Olympia stay more closely with the bounds of the decorative, the figures from the pediments of the Parthenon, and particularly the eastern pediment where the figure that has been named the "Theseus" half reclines, have the nobility which is as much a spiritual as a physical attribute. Whether these pediments were formed under the direction of Phidias—tradition gives him the superintendence of the Parthenon at least until 438 when the frieze was put in place—it is safe to say that in them the spirit and style of Phidias is alive.

The summit of Greek art is reached in such a figure as the Lemnian Athena of Phidias, of which two copies in Dresden and a head in Bologna give some idea of its severely thoughtful beauty. Like all great works of the great masters of Greece, it is known only in copies. (The only exception is the "Hermes" of Praxiteles which, since its discovery in 1877, has been in the museum at Olympia.) The greatest work of Phidias, the "Zeus" for Olympia, is unknown even in a recognized copy, but a reflection of it is seen in a head of Zeus in the Boston Museum of Fine Arts, which presents a countenance that is a true mirror of majesty.

A Greek marble which the past season brought to this country in the collection of Dr. Jacob Hirsch does not suffer by comparison with these greatest examples of



THIS HEROIC MARBLE HEAD IN ONE-AND-A-QUARTER LIFE SIZE IS PROBABLY OF THE GODDESS APHRODITE,
COPIED FROM A BIG STATUE BY PRAXITELES. IT STRONGLY RESEMBLES HIS FAMOUS APHRODITE OF CNIDUS



THE PROFILE OF THE HEAD SHOWN ON THE OPPOSITE PAGE. THIS WORK IS A VERY EARLY HELLENISTIC COPY OF ABOUT 300 B. C. THE ORIGINAL WAS PROBABLY MADE BETWEEN THE YEARS 350 AND 340 B. C.



THIS SCULPTURE OF A YOUNG FIGHTING WARRIOR HAS A COMPANION IN THE FRAGMENT ON THE NEXT PAGE. IT IS A HELLENISTIC WORK OF THE SECOND CENTURY B. C., BUT COPIES AN EARLY FIFTH CENTURY MODEL

Greek sculpture. The fact that it is in one-and-a-quarter life size shows that the bronze from which it was taken must have been the heroic one for a temple. Copies were almost always made in the size of the original. It has certain definite affinities with the manner of Praxiteles; for instance, the hair, which is treated quite freely and left rough, in distinction to the face, which is beautifully polished, is done in the manner of the "Hermes." The flattened cheeks in which the transitions of the planes are so subtly felt, and the upward turned eyes with their introspective gaze are related to the great "Aphrodite of Cnidos" of which a copy is to be found in the Vatican and an adaptation in the Glyptothek in Munich. It is related also to the benign face of the "Venus of Arles" in the Louvre and the "Townley Venus" from Ostia in the British Museum. It has affinities with, though it does not resemble, the facial type of the "Bartlett Aphrodite" in the Boston Museum, and even the "Petworth Aphrodite," which Professor Furtwängler has advanced as an original from the hand of Praxiteles. All of these at least go back to Praxitelean originals and as the head in the collection of Dr. Hirsch, which so definitely relates itself to them, is one of extraordinary power it would seem to be an early copy. Praxiteles lived toward the close of the Great Age. His "Aphrodite of Cnidos" belongs to his middle period, about 350, and his "Hermes" to his late period, about 340. The present head is probably a very early Hellenistic copy, about 300 B. C. In this head the art of the Great Period pauses

for a moment before entering into the decadence. With Praxiteles, the Greek style absorbed all that it could of sweetness, grace and tenderness, and still preserved the austere simplicity and dignity of the manner of the age of Phidias, a century earlier. To go farther was to step irrevocably down from Olympus. The sweetness of the "Hermes" looking at the infant Dionysus is godlike; the charm of the head of the youthful Alexander in the collection of Dr. Hirsch is purely human, and in contrast either with the probable "Aphrodite" or the "Hermes" is slightly over-sweet.

The head of Alexander is a work of the second century B. C. from Alexandria. In it the severely yet adequately modeled planes of the heroic feminine head have given way to a more literal treatment of the curves of the cheek, and a greater concern for smaller surfaces. In spite of the fact that it is still an "ideal" type as compared with other examples of Hellenistic portraiture, such as the more realistic head of the "Priest of Helios," it shows a greater interest in a naturalistic treatment than the earlier portraits, such as the head of Pericles, probably by Cresilas, of which copies are in the Vatican and the British Museum. The purpose of the sculptors of the Great Age was to show the type rather than the individual, and of the individual to sum up his intellectual qualities, his personality, and to present him, not at a certain moment, but, as nearly as is consistent with the brevity of human life, in a timeless aspect. In this sense these older portraits were also "ideal," but there is

a wide gulf between the idealism of the portrait of Pericles and that of Alexander. The intellectual aspect of the first is entirely lacking in the head of the young king; the idealism of the one is based on the qualities of the human spirit; of the other, on physical appearance.

Several characteristics of the Hellenistic style are observable in the head of Alexander. Here is the deeply-set and overshadowed eye, with the round eye socket, the eyes turned slightly upward, and the obviously parted lips. These are mannerisms borrowed from Scopas, which the Hellenistic artists used without his dramatic power.

The literalness of this head, for all it is an idealized one, comes from several sources. One was perhaps the greater interest in anatomy, which came with the growth of scientific knowledge in the Hellenistic period. Also, the gods being slightly out of favor in the wave of scepticism which became the fashion, sculptors had of necessity to turn to men for subjects, and interest in the individual is a sure road to particularities. Then, too, Greek art had reached the inevitable facility which comes after the material to be worked with had become pliant under the tools of the artist. This power, once gained naturally, led to virtuosity.

A very realistic Greek portrait having unusual power is that of the "Priest of Helios," which is a work of the

same period and place as the Alexander but conceived in an entirely different spirit. Facility has here served observation; this is facility controlled by austerity. It has only been permitted to realize its possibilities in delineating the creases of the cheek, the structure of the jaw beneath the beard, but omitting many details that modern sculpture would consider necessary to perpetuate. Traces of the original coloring survive in the reddish tint that marks the eyeballs and also the eyelashes.

Still another portrait in the collection of Dr. Hirsch takes Greek sculpture farther forward, although the period, that of the early first century, takes this example out of the Hellenistic age—which ended with the fall of Corinth in 146 B. C.—and places it in the Graeco-Roman period. This head was done by a Greek artist working in Alexandria. Its subject is a member of the Augustinian house and is probably Germanicus, grand-nephew of Augustus, who visited Egypt in the early years of the first century, having been ordered to the East by the Emperor Tiberius, to settle a dispute between Parthia and Armenia. His excursion into Egypt was for purely antiquarian reasons, for he was an esthete and interested in literature and art. This head, if it is indeed Germanicus, must have been done at that time. It is strikingly like the head on the standing figure of the general in the Louvre, having



THIS RELIEF WAS RECENTLY RECOVERED FROM THE HARBOR OF SALAMIS WHERE IT HAD LAIN FOR CENTURIES, AS IS PROVED BY THE SHELLS ON ITS SURFACE. THE STYLE IS THAT OF THE BEGINNING OF THE GREAT AGE



THIS PORTRAIT IS OF A MEMBER OF THE AUGUSTINIAN HOUSE AND IS PROBABLY OF THE GENERAL, GERMANICUS. IT WAS DONE IN THE EARLY YEARS OF THE FIRST CENTURY A. D. BY A GREEK SCULPTOR FROM ALEXANDRIA.

the same spare cheeks and the same sensitive mouth.

Beginning with the heroic feminine head which is probably that of Aphrodite, and ending with this portrait of the Roman general, the collection of Dr. Hirsch is seen to include important examples of the Greek style from the end of the fourth century, B. C., to the beginning of the first century, A. D. This leaves out the two fragments of fighting warriors, one a youth and one a bearded man, done in high relief. While these are of a Hellenistic date so far as actual workmanship is concerned, they go back to the end of the sixth or the beginning of the fifth century for their models. The

Hellenistic period was in a sense a Renaissance, for while it made excursions into sentimentality of its own, it also perpetuated the older forms. Sometimes it made something distinctly its own out of the old forms, like the "Venus of Melos," and sometimes it was content to reproduce an older model in the spirit and manner of the age that created it. The period to which these warriors hark back is the transition period, when archaism had been outgrown but not quite forgotten. The head of the youthful warrior is slightly archaic, but the treatment of the folds of the tunic is in the new naturalistic manner. The style of these two fragments comes after that



THIS PORTRAIT OF A PRIEST OF HELIOS OF THE SECOND CENTURY B. C. REPRESENTS THE NATURALISTIC STYLE THAT WAS ONE OF THE DEVELOPMENTS OF THE HELLENISTIC PERIOD, WHICH BEGAN WITH ALEXANDER'S DEATH

of the frieze and metopes of the Treasury of the Siphnians at Delphi, where a Homeric battle is enacted, and before the frieze of the temple of Zeus at Olympia. They have the energy and force, but not the pliant style of the Olympian work. They also relate themselves, particularly the type of the profile of the young warrior and the treatment of his tunic, to the "Mourning Athena" in the relief from the Acropolis. These two fragments were not long ago recovered from the harbor at Salamis where, as the encrustation of shells bears witness, they have been immersed for centuries.

There are no early archaic marbles in the collection

which Dr. Hirsch has brought to America, but last year he sold to the Berlin Museum for the sum of three hundred thousand dollars an exceptionally important statue of Demeter, excellently preserved, which was dug up near Athens. This example of Ionic art had a recognizable kinship with the art of the Orient, which came through the colonies in Asia Minor. The origins of Greek art comprise a subject about which knowledge, though accumulating, is still limited. The works which are reproduced here show it only after an individual style was fully formed, and, from that period, trace it through the changes effected by five centuries.

HITHERTO UNKNOWN PORTRAIT BY VAN CLEVE

BY MAX J. FRIEDLANDER

The portrait of a man that is reproduced on the cover of this issue of International Studio was discovered in 1925 in the Cataneo palace in Genoa where it has been, unknown to students of Joos van Cleve, since it was painted. In this article Dr. Friedlander makes clear the probability of Van Cleve having worked in Genoa, some time between 1525 and 1535, basing this on the several known altar pieces from this master's hand in Genoa, and the marked influence of the school of Leonardo in Milan, shown in this portrait

THIS portrait, to judge from its style, the costume and the beard, was painted around 1530, and is without doubt the work of Joos van Cleve, ranking foremost among the numerous portraits by the hand of this master. So far as I know this picture, nowhere mentioned in literature, was hidden away in Genoa, being in the private possession of the old and distinguished Cataneo family. It is not surprising to find a painting by this Dutch artist in Genoa, as his close connection with this Italian city is well known, since some of his most important altar pieces were found in Genoese churches, which have been proved to be authentic. The church of S. Donato in Genoa is preserving a triptych by this master even today. The large altar painting in the Louvre, Paris, the great Adoration of the Magi in the Dresden Gallery, and the Crucifixion of Christ, which passed from the collection of Ad. Thiem into the possession of Geo. Blumenthal, Esq., New York, all came from Genoese churches.

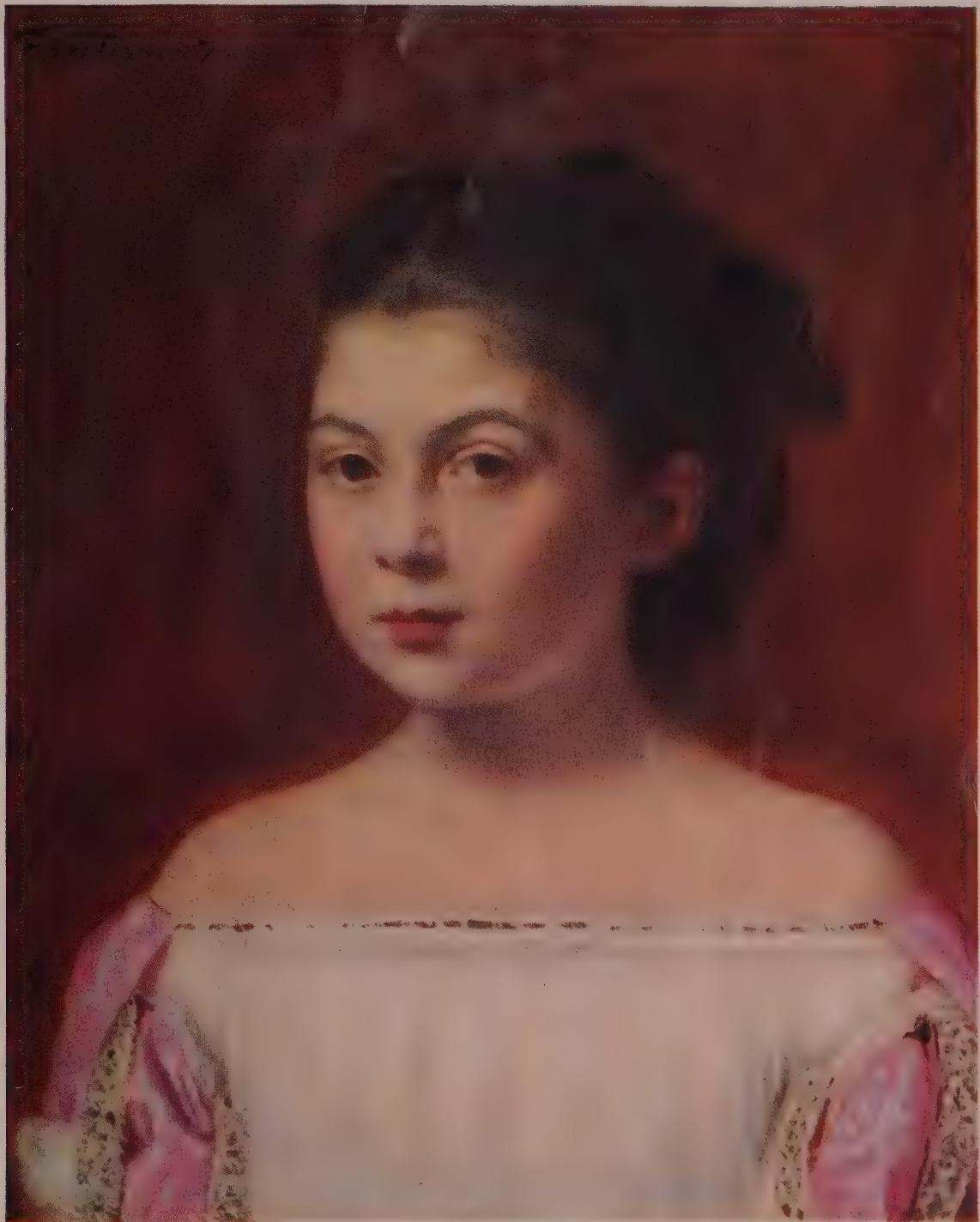
It may be concluded, therefore, that Joos van Cleve must have been active at Genoa for some time, as was his compatriot Van Dyck, a century later. Another explanation might be, that merchants of Genoa who sojourned for a longer or shorter time at Antwerp showed great partiality to this painter, and employed him to create these altar pieces, which were transported when finished from Antwerp to Genoa. However, the circumstance that the altar pieces enumerated above, to judge from their style and character, seem to have been created at approximately the same time, namely about 1530, heightens the probability that Joos van Cleve worked at Genoa for some time. We know that the master left Antwerp at least once, when, following a call from François I, he went to Paris to paint there the portrait of the King and Queen. During the years 1525 and 1535 his name is not mentioned in the official records of the city of Antwerp. Into this period a shorter or longer absence

may therefore be placed. Perhaps the master went to Genoa from Paris. The development of his style may well be explained through his contact with Italian art, especially with the school of Leonardo at Milan.

In type and deportment our portrait shows an Italian. Judging from its style this work must have been created at about the same time as the Genoese altar pieces, namely around 1530. Arrangement and conception are distinct from the Dutch manner regularly adhered to by Joos van Cleve before. Obviously at the special wish of the sitter, various descriptive accessories have been added, enriching the picture to an unusual degree; the background is well filled, but with a break in it. The gentleman wished to be immortalized in rich adornment with his favorite possessions, of which he was proud. On the wall to the left hang his gloves of mail. His right hand is holding a roll of parchment, while his left grasps the belt from which hangs his sword. At the right there is a view into a light adjoining room, where can be seen a flute, a parrot and three books. The Italian is shown as a most versatile person, a cultured gentleman, a warrior, and possibly also a trusted servant of the State.

When Van Dyck painted portraits of the society of Genoa, pride and the desire to impress required the composition of the picture to be considerably fuller and more varied. A similar pressure seems to have been exerted by Genoa upon Joos van Cleve, who at home was wont to use a most sober, neutral background in his portrait compositions.

Characteristic of the master is the delicate modeling of the somewhat florid complexion, the vivid arrangement of the folds in the puffed sleeves and the curved fingers with their short nails. Hardly another portrait by Joos van Cleve of equal stateliness and distinction is in existence. The picture is in oil on wood and is thirty-three inches high by twenty-six inches wide.



Courtesy of the Kraushaar Galleries

PORTRAIT OF MLLE. FITZJAMES BY HENRI FANTIN-LATOUR

Fantin-Latour painted this portrait of one of the Fitzjames children in 1867, the year of the portrait of Manet in the Chicago Art Institute. He also made sketches of the two other children and a study for a group of the whole family, but this he never transferred to canvas. Fantin painted some thirty portraits in all, but none of these was later than about 1892. Self-portraits are in the Uffizi in Florence and in Berlin, while the Luxembourg has his "Homage à Delacroix," in which a number of artists including Legros, Whistler and himself are gathered around an easel on which the portrait of Delacroix is placed. His portrait of Julien is in the Louvre, and other portraits are in the National Gallery, the Metropolitan, and the Brooklyn Museum



Nine photographs courtesy of the Brooklyn Museum

COURTIER'S GLOVES (QUEEN ANNE PERIOD) OF BLUE LEATHER WITH YELLOW CUFFS EMBROIDERED IN GOLD AND SILVER

THE DEVELOPMENT OF THE GLOVE IN EUROPE

BY JULIAN GARNER

GLOVES BELONGED TO KINGS AND PRELATES BEFORE THE TWELFTH CENTURY, AND
WOMEN OF RANK BEGAN TO WEAR THEM TWO HUNDRED YEARS LATER THAN MEN

WHETHER gloves are considered in relation to craft or custom they have a story worth telling. While the older gloves, of what might be called their Golden Age—the sixteenth and seventeenth centuries—did not pay tribute to the demand for a snug fit (Queen Elizabeth's gloves in the Ashmolean Museum at Oxford are easily large enough for a man) they achieved beauty and distinction of adornment which shame the ones we wear today. During the last few years glove designers have been copying the old models for women's gloves and have added novel cuffs and considerable embroidery, but not all have been happy in their choice of source material. Their stitched designs are entirely lacking in imagination, and only occasionally is there a modern glove that holds its own with the "classic" examples of the past.

After the subsiding of that natural reaction toward

sumptuous dress which came with the Restoration, gloves gradually became more and more sedate, renouncing first their elaborate embroidery and finally their fringe, and became the quite severe articles which Puritan taste, the growth of democratic ideas, and, later, the introduction of machinery all tended to produce. Not only did the physical appearance of the glove change, but it was robbed of its significance as well. It ceased to convey the distinction of rank, and became the prerogative of all. No longer was it to be sent, as it was to Philip the Fair in 1294, in token of surrender, when he conquered Flanders; and disuse overtook the code of chivalry which made the glove of a lady, worn in the helmet of a knight, his most precious crest; his own, sent to an adversary, was a message of defiance. The glove has lost its glory—except for bishop's gloves in the Catholic Church—and become simply covering for the hand.



VERY HEAVY SILK FRINGE WAS FAVORED INSTEAD OF EMBROIDERY ON MEN'S GLOVES IN THE STUART PERIOD, AND WHEN IT WAS LAID ASIDE GLOVES ASSUMED THE SOBER ASPECT THAT TERMINATED IN NINETEENTH CENTURY SIMPLICITY



LEFT, A HUNGARIAN WOMAN'S GLOVES, FROM THE SEVENTEENTH CENTURY. AT THE RIGHT, SHAKESPEARE'S GLOVES, BELONGING TO DR. HORACE HOWARD FURNESS, JR., OF PHILADELPHIA, BY WHOSE COURTESY THEY ARE REPRODUCED

Good examples of gloves are rare in this country, and for that reason the extensive collection from all lands and many ages which Stewart Culin has brought together for the Brooklyn Museum is all the more valuable for those who are interested, not only in their morphology, to borrow a word from the science of biology, but in the arts of design. In addition to a few gloves from this collection which are shown here, there is also the pair of gloves that of all others in this country has the most important association: those that once belonged to Shakespeare. They are now in the possession of Dr. Horace Howard Furness, Jr., of Philadelphia, who is carrying on his father's work with the Variorum Edition of Shakespeare.

The history of gloves goes back to the caveman, who, from discoveries of remains in various parts of Europe, seems to have worn a crude kind of long glove reaching almost to the elbow. The chronology of glove history could be studded with passages from Xenophon, Homer and Pliny, not to mention the Bible, while coming down to more recent times, if Anglo-Saxon Britain may come under that heading, there is mention of them in the seventh century poem of Beowulf, and in some old archives there is reference to the fact that five pairs of gloves were part of the tribute of certain German merchants to Ethelred the Unready. A statue of King John at Worcester Cathedral shows him with gloves with jeweled backs, which argues that the history of gloves was already a lengthy one. Royal gloves were at first white, as were those of high ecclesiastics. There is an illumination of the time of Edward I, showing the assassination of the unfortunate young Richard I, in which he carries white gloves in his hand. White, as the symbol of purity, dictated the choice of prelates

for white gloves, but in time they were also made in colors, according to the colors of the vestments. The bishop's gloves shown here are of brilliant green knitted silk, interwoven with gold. One of the oldest pairs of gloves in existence, those of William of Wykeham, Bishop of Winchester, which are preserved in the Treasury of New College, Oxford, are red. It is possible that the Bishop, who was founder of the College, may have worn these gloves on the occasion of the opening ceremonies on April 14, 1386.

Among men of the court, gloves were first made popular by the Norman nobles; women wore mittens during Plantagenet days, but not gloves. Their mantles and long sleeves had served as a protection for their hands and their preference for many rings argued against gloves for a long time. However, by the fourteenth century they were worn by ladies of rank, but they did not become really common until after the Reformation. Queen Elizabeth, who was very proud of her hands it is said, had beautifully embroidered gloves, and it was during her reign, or at least not before that of her father, Henry VIII, that embroidered and

also perfumed gloves came into high favor. Early gloves for both women and men had a flaring cuff to take care of the voluminous sleeves, but as women's sleeves became smaller and finally shorter, gloves were made which followed the sleeve in its gradual ascent up the arm. In the prints of Wenceslaus Hollar (1607-1677) ladies are often seen wearing long, close-fitting gloves. Fringed gloves for men were popular during the time of Charles II; embroidery diminished and gloves entered slowly into a period of increasing simplicity.

There are two interesting examples of hand coverings of early eighteenth century Viennese make in the Mu-



SEVENTEENTH CENTURY ENGLISH GLOVE, GOLD-EMBROIDERED



LEFT, VELVET HAND-COVER FROM VIENNA; CENTER, RUSSIAN NOBLEMAN'S EMBROIDERED LEATHER BOXING-GLOVES;
RIGHT, BISHOP'S GLOVE OF WHITE KNITTED SILK, EMBROIDERED WITH GOLD THREAD; ALL SEVENTEENTH CENTURY

seum collection which show the close relation between the glove and the sleeve from an organic point of view. These, which are buttoned at the side and made of velvet, are like a detachable part of the sleeve.

The gloves worn by Shakespeare are of gray buckskin, ornamented with gold thread embroidery and having a gold fringe on an edging of pink silk. These gloves were given to the father of Dr. Furness by Fanny Kemble, to whom they had come down through her aunt, Cecilia Siddons, from Mrs. Garrick. David Garrick had them from an actor by the name of John Ward, who presented them to Garrick on the occasion of the grand jubilee in 1769 at Stratford-on-Avon. The letter from Ward, dated May 31, 1769, which accompanied the gloves, said that "the person who gave them to me, William Shakespeare by name, assured me his father had often declared to him they were the identical gloves of our great poet; and when he delivered them to me, said, 'Sir, these are the only property that remains of our famous relation; my father possessed and sold the estate he left behind him, and these are all the recompense I can make you for this night's performance.'" The performance was that of "Othello" in which Ward played at Stratford in 1746 for the benefit of a fund to repair Shakespeare's monument in the church there. In regard to the identity of the donor, Dr. Furness writes: "Ward was slightly confused in names; the real donor was

named Shakespeare Hart; he was the great-grandson of William Shakespeare's sister, Joan."

Another pair of gloves of exceptional interest is the Russian nobleman's boxing-gloves. These are of brown and red leather heavily embroidered and for all their beauty of workmanship have had a sinister use. It was the custom to hold within the glove a piece of bone, and boxing meant a fight to the death, the object being to crush the opponent's skull. In this sport there is probably some far-off connection, through the Byzantine Empire (from which Russia derived so much in the way of custom, art and religion), of the Roman gladiatorial combats; these were also a fight to the death and it will be recalled that the cestus, or glove of the gladiator, was sometimes loaded or made more effective with the spikes of the bow-puller. In the "Costume of the Ancients" by Hope, a kind of rudimentary glove may be seen on the pancratiasts, who were engaged in a sport

that resembled both pugilism and wrestling. They wore thongs bound over the knuckles.

The embroidered gloves are perhaps the most interesting because of the sources of their design. The Hungarian lady's glove shown here uses the peacock pattern from Bokara. Sometimes the crown and Tudor rose, or even the British lion are included in the designs embroidered on English seventeenth century gloves, but the bird and the floral patterns generally have an Oriental origin.



BISHOP'S GLOVES, KNITTED OF GREEN SILK AND GOLD THREAD



How Phœbus, crowns our Symer dayer Summer
With stronger heate and brighter rayses Her lonely neck and brest are bare.
(Whist her gown both coolc the Aire)

WENCESLAUS HOLLAR (1607-1677), WHO IS FAMOUS FOR HIS TOPOGRAPHIC PRINTS OF LONDON, HAS ALSO PRESERVED FOR US THE COSTUME OF HIS PERIOD IN A NUMBER OF SERIES OF PRINTS OF WOMEN'S DRESS, THE SEASONS, MONTHS, ETC. THIS, WHICH IS DATED 1644, IS GIVEN TO SUMMER ATTIRE. IT WAS AT THIS TIME THAT WOMEN'S GLOVES BECAME LONG AND CLOSE-FITTING, AS THE SLEEVE GRADUALLY RECEDED UP THE ARM. HITHERTO THEY HAD BEEN MADE WITH FLARING CUFFS, LIKE THE MEN'S GLOVES, TO TAKE CARE OF THE VOLUMINOUS SLEEVES



"MONTE CUCCO, LAKE OF GARDÀ," IS ONE OF THE ITALIAN LANDSCAPES REPRESENTING BARREDA'S LATER PERIOD

LANDSCAPES BY ENRIQUE BARREDA

BY FRANCIS HAMILTON

THESE WERE PAINTED IN MANY COUNTRIES, AND THEY DIFFER IN FEELING
BECAUSE HE IS SENSITIVE TO THE VARYING QUALITIES OF LANDSCAPE

THE Pan-American countries have a great bond in common: they share a taste for art which is their heritage from the Old World, but this taste has been at the mercy of a lack of artistic tradition. A breaking of the lines of artistic communication has thrown the artists of North and South America more or less on their own resources and they have had to turn, like Enrique Barreda, to Nature herself for their chief instruction.

Of Barreda's predecessors of the old Peruvian school, Pancho Fierro and Ignacio Merino painted the local scenes of the life of Lima; and Lazo, the Indian inhabitants of the Andes. More nearly of his own generation are the artists Astete and Baca-Flor, and also Hernan-

dez, who received the cross of the Legion of Honor in France and was made Director of the School of Fine Art in Lima. Hernandez has painted a portrait of Barreda on horseback, for Barreda, who excels at many sports, is an excellent horseman.

Barreda has painted as much in other lands as in his own Peru, and it is the landscape rather than the people that has interested him. He is extremely sensitive to the varying qualities of landscape, as is to be seen by a comparison of the "San Cristobal," in which the grandeur of the Andean peaks is so strongly felt, with the intimate charm of the landscape from Monte Cucco in Italy. It is not only because of the fact that the moun-



"SAN CRISTOBAL," THE LANDSCAPE AT THE LEFT, WAS PAINTED IN PERU NEAR LIMA WHERE THE ARTIST WAS BORN, AND IS ONE OF THE BEST EXAMPLES OF HIS EARLY WORK. AT THE RIGHT IS A SUNNY PAINTING OF AN OLD SPANISH PATIO



BARREDA'S RECENT ITALIAN SUBJECTS, LIKE THIS ONE FROM MONTE CUCCO, HAVE A FREE, INTIMATE TREATMENT WHICH DISTINGUISHES THEM FROM THE MORE FORMAL "ITALIAN LANDSCAPE" REPRODUCED ON THE FOLLOWING PAGE

INTERNATIONAL STUDIO



THIS PAINTING OF THE BLOSSOMING MIMOSA TREES AT THE VILLA ALEXANDRA NEAR CANNES REPRESENTED MR. BARREDA IN THE PAN-AMERICAN EXHIBITION WHICH WAS HELD RECENTLY AT THE LOS ANGELES MUSEUM



"ITALIAN LANDSCAPE," WHICH WAS PAINTED AT SUNSET, IS ONE OF HIS EARLY IMPRESSIONS OF ITALY. IT IS TYPICAL OF THE ARTIST'S INTEREST IN THE MONUMENTAL AS WELL AS THE DECORATIVE ASPECT OF THE COUNTRY

tain of the Italian subject is a less majestic one than the painting has a different feeling; the artist has sensed the entirely different aspect of a country that bears a marked impress from the human life that has so richly centered around it. The style of the two pictures is also different. The Italian subject is done with greater freedom, to match its intimacy of spirit. Another landscape from Monte Cucco which is delightful in its luminosity presents a slope dotted with trees with the sun drifting through; it is reproduced on page 45.

Barreda's point of view is again that of intimate familiarity in his colorful rendering of an old Spanish patio. In this painting the sudden passage from cool,

lier in his career. It is interesting to see how similar are likely to be the reactions of foreign artists who look for the time upon Italy. Barreda's landscape has much in common with those that George Inness painted during his early "Italian period." Barreda has given forceful expression to his reaction to the panoramic beauty of Italy. He was well equipped to give it form after his painting of the equally panoramic although quite different aspect of the landscape he was accustomed to in his own country; he had the means to cope with the new subject and fortunately he possessed pliability as well, so that the painting of Italy achieved a distinct character of its own. This represents a middle period of his



"PRÈS D'ANTIBES" WAS ENRIQUE BARREDA'S FIRST SALON PICTURE, AND WAS EXHIBITED IN PARIS IN 1924.
THE RICH BLUE OF THE SEA GIVES IT FINE COLOR, AND THE EFFECT OF THE WHOLE IS WARM AND BRILLIANT

deep shade around the pool in the foreground, to the sun-drenched steps leading up to the house, affords an interesting development of pattern which the artist has stressed but not over-emphasized.

The "Mimosa Trees," which Barreda painted on the grounds of the Villa Alexandra near Cannes, was sent by the artist to represent him at Los Angeles at the Pan-American Exhibition. It is indicative of the most recent phase of his work and is lovely in pattern and color. The reflection in the pool of the blossoming trees and the pointed arches of the little pavilion at the edge of the water contribute to an unusually happy effect.

He has worked in a quite different vein in the large decorative Italian landscape which was done much ear-

work, when he had left Peru and had come under the influence of Constable, Troyon, and Dupré, and felt the inspiration shared by Americans of either continent when they come in contact with the parent stream of European art. Later he became interested in the higher key, the purer colors, the atmospheric relations that concerned the Impressionists. He brought his horizons closer, loosened his technique, and worked in the more intimate style of the "Mimosa Trees" and the landscapes from Monte Cucco. But in order to show that he was still master of a vigorous style in which the new lightness and vivacity were incorporated, he painted the "Près d'Antibes," reproduced on this page, and in which he has combined a rare vigor and a charm of manner.



Courtesy of the Reinhardt Galleries

THIS PORTRAIT OF A LADY, WHO BERENSON SUGGESTS MAY HAVE BEEN OF THE HOUSE OF MONTMORENCY, IS THE WORK OF BENEDETTO GHIRLANDAIO, THE BROTHER OF THE GREAT DOMENICO. IT WAS PAINTED DURING BENEDETTO'S VISIT TO FRANCE, WHICH TOOK PLACE PROBABLY BETWEEN THE YEARS 1480 AND 1490, AND IS EXCEPTIONALLY INTERESTING IN COMBINING THE CHARACTERISTICS OF THE ITALIAN AND FLEMISH SCHOOLS. BENEDETTO ALSO PAINTED A "NATIVITY" WHICH IS IN THE LITTLE VILLAGE OF AIGUEPERSE IN AUVERGNE

A PORTRAIT BY BENEDETTO GHIRLANDAIO

BY HELEN COMSTOCK

THIS PAINTING HAS AN UNSOLVED RELATIONSHIP WITH A SILVERPOINT DRAWING BY AN UNKNOWN MASTER, WHICH IS IN THE ALBERTINA IN VIENNA

THE portrait of a lady by Benedetto Ghirlandaio which has been added to a private American collection in the past year, was once in the collection of Wilhelm Gumprecht, who considered it by Domenico Ghirlandaio. However, the combination of Flemish and Italian characteristics in type, costume and painting caused both Gronau and Berenson to put this attribution aside in favor of Domenico's brother, Benedetto, who painted for a time in France.

Benedetto was born in 1458 and died in 1497. He was nine years the junior of Domenico and was known in Florence chiefly as a miniaturist. With David, another brother, and Granacci, he was commissioned to complete the work in Santa Maria Novella that Domenico left unfinished at his death in 1494. Vasari says that the figures of Saint Anthony and Saint Lucy in that church are his, and from this a "Christ on the Road to Golgotha" in the Louvre has also been identified as the work of Benedetto. Vasari records that Benedetto painted in France but does not mention the period.

In a little church in Aigueperse in Auvergne is a "Nativity" which is known to be by Benedetto. The church was founded by Louis I of Bourbon in 1475 and the painting has an inscription, almost obliterated, which seems to indicate that the painting was done for a Bourbon. Paul Mantz wrote of this in the *Gazette des Beaux Arts* in 1886 (Vol. 34), and after considering various possibilities as the patron of Benedetto decides upon Jean II of Bourbon, Constable of France in 1483, as the most likely. There is a local tradition in

Aigueperse that the "Nativity" was painted in the neighboring house of the Count of Montmorency, who was a Bourbon. One of the heads of this house at about this time was Gilbert of Bourbon who married a princess of the house of Gonzaga, which may explain the presence in the same church of a fine "St. Sébastien" by Mantegna, whose patron the Gonzagas were. There seemed already to have been established a contact with Italy in the house of Montmorency and it is not surprising to find the Italian pilgrim coming to a stopping place there. Berenson believes that the subject of the present painting was a lady of that house.

If Jean II were Benedetto's patron this would suggest that the painter may have traveled in the Constable's train and painted portraits for members of the great houses of the district. Mantz says that he worked for Pierre II of Bourbon and Anne of Beaujeu, his wife, that he is remembered at Moulins, and that a portrait of Louis II de la Tremoille (brother-in-law of Gilbert of Bourbon) in the Chantilly collection has been advanced as by Benedetto.

The drawing of the same lady in Vienna seems to have been made as a preliminary sketch for the painting, as the changes in the direction of the gaze, the folds in the bodice and arrangement of the veil over the hair are not of the kind that a copyist, so literal in other respects, would make. Even if the silverpoint was done later than the painting, it must go back to a drawing older than the painting. Holbein's initials are on the silverpoint but have not been accepted unquestioned.



THE SILVERPOINT DRAWING IN THE ALBERTINA IN VIENNA

RARE OLD SPANISH CARVINGS IN JET

BY MALCOLM VAUGHAN

THOUGH JET CARVERS WERE ACTIVE IN SANTIAGO MORE THAN SEVEN CENTURIES, THEIR SCULPTURE IS AS RARE AS ANY ARTICLE KNOWN TO COLLECTORS

AMONG the arts of Spain, none ranks more exquisite and rare than her "mediæval" carvings in jet. Someone has called them black ivories. In addition to the fact that they are wrought in a semi-precious material, these diminutive sculptures have a two-fold value. Their beauty recommends them. And they express an aspect of Europe which has few artistic relics.

The mind of mediæval Europe was perhaps most inspired by the spirit of pious pilgrimage. Chaucer has happily brought this knowledge to every household. But Canterbury was not the shrine of first prominence. The three most important pilgrimages were to Jerusalem, Rome, and a town in Spain, Santiago de Compostela ("the field of the star").

When a pilgrim had arrived at a sacred destination he was given a medal, or rather a souvenir, as certification of his journey. These keepsakes were small symbolical objects, usually inexpensive. They were highly cherished. At Canterbury they were of lead. Elsewhere they were variously of lead, brass, tin, pewter, etc. At Santiago de Compostela the mementos occasionally were of carved jet. Shrewdly enough, souvenirs of jet were given at Santiago only to those devotees who had made a sufficiently large donation to the shrine.

Santiago was supposedly the tomb of St. James the Great, one of the twelve Apostles, patron of lepers and also patron of Spain. Thus

the Compostelan jet-carvings are—with infrequent exception—representations of that Apostle. He is generally portrayed as an ideal pilgrim. Sometimes the donor is added, posed kneeling at his feet, or otherwise worshipful.

The finest of the sculptures are exquisite full-length statuettes, their height ranging from four to seven inches. Some of them show traces of gilding which, embellishing the black luster of jet, gives to their delicate carving refinement of point. Connoisseurs have long since gathered up such of these sculptures as have come into the market. Others may be still extant, however, dispersed throughout the cities of Europe where they were originally taken home by pilgrims. The largest and most distinguished array was collected by the late Count of Valencia de Don Juan and are now in the Institute which bears his name. Two jet statuettes are known to exist in America and may be viewed at the Hispanic Museum of New York City. One of them, because it is taller than usual, is especially notable; it is reproduced at the left. The Apostle is characteristically presented in the quaint and picturesque garb of a pilgrim. He holds in his left hand the pilgrim's staff and pouch, and in his right a copy of the Gospels. Upon the broad brim of his hat is seen a scallop shell, the symbol of eternity and a Spanish attribute of St. James. The donor kneels at his side.

Here is no primitive prod-



Courtesy of the Hispanic Society of America
ST. JAMES WITH A PILGRIM KNEELING AT HIS SIDE

uct. The carving, while of course mediæval in idea and delineation, is splendidly articulated. It has fluency, grace, and force. The lean ascetic face of the saint shows that powerful tranquillity which marks him as a mystic. Piety has given his lineaments purity. And his expression, commingling sweetness and endurance, is finely depicted. The face of the kneeling donor, his head uplifted, his eyes closed in prayer, has every quality of a portrait. His features are those of an aristocrat and are so well defined that he appears to have been capable of intellectual subtleties as well as religious raptures. The flowing beard of the saint—deftly clipped and curled—and the beard of the donor, both show that they were once powdered with gold. Slightly faded tracings of gilt remain upon the saint's garments. To have this sculptor who was so much a master of jet, Santiago was indeed fortunate.

Although jet-workers are known to have been active at Santiago as early as the tenth century, their craft attained to no artistic significance until the fifteenth. At the latter time they formed themselves into a guild. Some idea of their reputation may be gained from the fact that the street of their studios was, and yet remains, named after them—La Azabacheria. In the eighteenth century the Spanish art of carving jet had fully declined.

Generally the earlier carvings were more or less rude attempts at amulets, and because they were worn upon the neck, they grew to resemble pendants for necklaces. An image of St. James began to be carved thereon. Adequate examples of this artistic development are on view in America, at the Hispanic Museum. The earlier specimens are crude, but the later ones are of careful workmanship. One of them is nearly three inches in diameter, a flat pendant, mounted on silver. Its lower portion, presenting a pleasant design of leaves and flowers,

entirely suggests jewelry. A felicitous miniature of the Virgin and Child comprises the upper portion. Both parts of this pendant are charmingly and sensitively carved in *stiacciato*.

Images of St. James on horseback were deemed a sure protection against ague and robbers. Such images were in great demand at his shrine. Patently, the pilgrims were particularly assailed by these misfortunes during their arduous journeys to and from Santiago. To be sure, Spain is still infested with bandits.

Apparently the hazards of mediæval travel exposed wayfarers also to malaria. Numerous amulets depicting the Apostle on horse-

back are believed to have been made in the street of the jet-carvers. Not many are extant, however. At the Hispanic a small, oval pendant is a skillful example. In the Instituto de Valencia de Don Juan is an equestrian St. James in full relief.

Among the unique specimens in the supreme collection of Compostelan jet-work gathered by the Count of Valencia de Don Juan, a heart-shaped box should be mentioned. This precious relic is briefly discussed in the "Catálogo de Azabaches Compostelanos," by G. J. Osma, y Scull. It is believed to have been made for an especial occasion. Upon its obverse side it shows the embossed device of an S and a key, a device that was used



From Osma's "Catálogo de Azabaches Compostelanos"

A RARE FIFTEENTH CENTURY PLAQUETTE OF THE CRUCIFIXION

always by the brothers of the Esclavitud.

During the mediæval ages the bones of saints were collected with the same zeal that we modernly acquire antiques. Almost every saint was represented by a bone or two. Holy relics of the body of St. James emerged by "miraculous manifestation" at Santiago in the early years of the ninth century. Today we may be tempted to smile at their so timely issuance. But the mediæval mind was profoundly affected. The tomb became at once a shrine and began to attract pilgrims from all



THE JET FROG, FOUND IN NEW MEXICO, IS REPRODUCED FROM PEPPER'S "CEREMONIAL OBJECTS FROM PUEBLO BONITO." ST. JAMES ON HORSEBACK, THE AMULET, AND THE BOX ARE FROM OSMA'S "CATÁLOGO DE AZABACHES COMPOSTELANOS"

Europe. An image of the Apostle, duly blessed, was the memento most desired by these pilgrims. The signs of St. James were given, however, only to devotees of high worldly rank and among such, as has been stated, only to those of unselfish wealth.

Very occasionally a pilgrim ordered of the Compostelan jet-carvers a statuette of some other saint. There are now extant single specimens of the Saints Andrew, Francis, Magdalen and Clara. On other infrequent occasions small plaquettes, were carved in jet. The Crucifixion shown on page 51 is one of the rarest. Another,

of the Pieta, or Virgin of Sorrows, is proclaimed by José Villa-amil, y Castro in his essay, "La Azabacheria Compostelana," to be the most remarkable example of all the known jet-work from Santiago. "The Virgin is seated and holds on her knees the lifeless body of the Christ, with St. John and the Magdalen on either side, with the characteristic box of perfume."

Rings, roses, and full-sized crosses were also carved from this semi-precious material. Because of their somber color, jet crosses were especially devoted to funeral ceremonies; treasured specimens are still preserved in

the cathedrals of Oviedo and Orense. Crosses of jet may have been used in France as well, since mention is made of one in the inventory of Charles VI's belongings, dated 1399. In England jet crosses were common at the old monastery in Whitby, Yorkshire, which was made so famous by the Abbess Hilda.

Jet is a curious sort of gem. It might be called the black satin of the mineral kingdom. Sheen and elegance belong to it naturally. Ornaments in jet have been discovered in graves as far back as the paleolithic period; thus we can know it to have been from earliest times considered valuable. According to Pliny, the substance was anciently obtained from Gages, in Asia Minor, from which its name is derived. Antiquarians assert that jet was made into amulets because it was a substance believed to be intrinsically possessed of magical properties: "Jet was thought brilliant enough to attract the glance of the evil-working eye to itself; fragile enough to support the belief that it will, if it is broken, take upon itself an injury from which its bearer is thereby well protected; and black is a color to which many peoples ascribed especial virtues." Like amber, jet has also a certain magnetism and can draw particles of any light material to it when briskly rubbed. Caedmon, perhaps the greatest of Anglo-Saxon poets, and the Father of English Song, carefully describes it in his "Translation on Jewels."

This magnetic power the mediæval mind considered as a supernatural power. The substance was therefore all the more respected and esteemed. How early it was used by Spaniards there is no authoritative record. From Townsend's "Journey through Spain," we learn whence probably came the supply to Santiago: "When I returned to Oviedo, a gentleman gave me a collection of jet, of which there is great abundance in this province, but the most considerable mines of it are in the Beloncia territory."

Its association with St. James is not surprising. Magic has always been confused with religion; and to carve forth

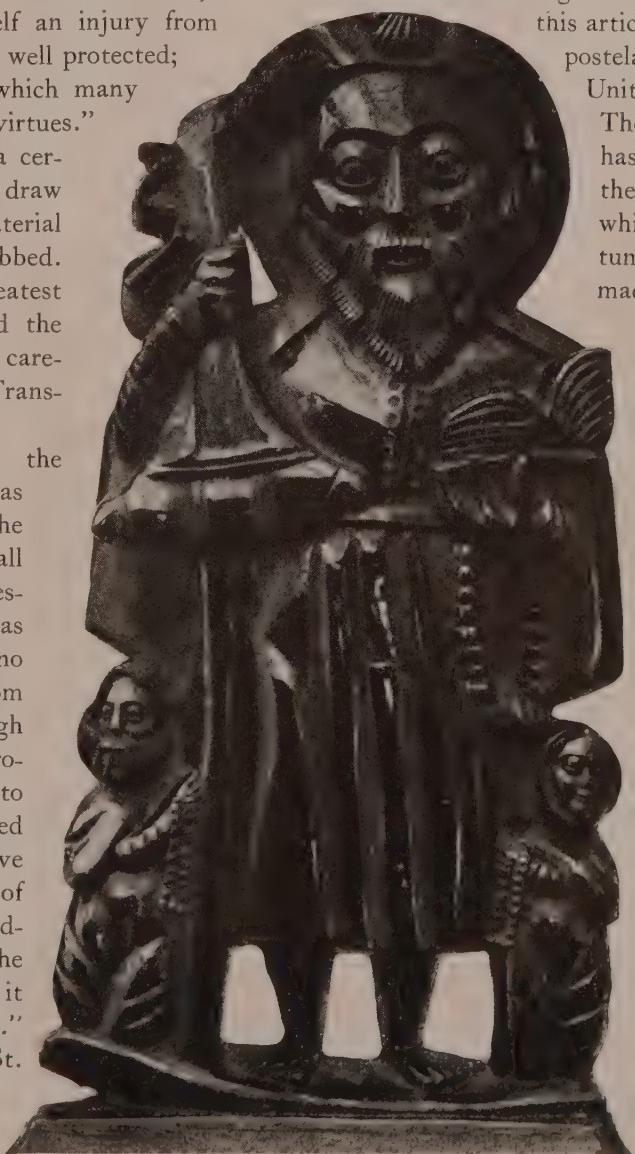
a saint from a material deemed virtuous was doubly appropriate. By this means two merits were to be had within one object. The jet-workers appear not to have been slow in realizing their opportunity; for we are told that the rich pilgrim to Santiago was hot-footedly beset by carvers who explained to him the advantage of arranging matters at the shrine so that he would gain a specimen of their art. Even so, the pilgrim was often duped, acquiring instead a trumpery image of the saint in black glass.

The number of jet-carvings from Santiago has been greatly reduced by time. Spanish jet is a comparatively soft variety and is apt to crack or break up entirely when subjected to sudden heat and cold. This fragility is said to be due to a percentage of sulphur, which most Spanish jet contains. Today these exquisite little sculptures are as rare as any article known to collectors. Perhaps their rarity accounts for the fact that almost

nothing ever has been written about them; this article is the first devoted to Compostelan jet to be published in the United States.

The Hispanic Society of America has been twenty years in gathering the half-dozen pieces of carved jet which forms its collection. Fortunately the gathering has been made with such discrimination that the art and its evolution are adequately displayed. The several specimens exemplify all the significant stages in Santiagoan jet-carving: the crude talisman, the jewelry-like amulet, and the two major developments in full-relief statuettes. Of these latter developments the mystical St. James already described dates from the mature period and is a fine flowering. A second statuette, about five inches tall, apparently dates from the fifteenth, almost two centuries earlier, when beauty was just beginning to be incorporated into the art. In this diminutive statue the Apostle is dressed as usual in the accoutrements of a pilgrim. By his side stand his disciples, Athanasius and

Theodisius, with their hands uplifted to their breasts in holy gesture.



From Osma's "Catálogo de Azabaches Compostelanos"
ST. JAMES, DRESSED AS A PILGRIM, WITH TWO OF HIS DISCIPLES

THE PHILOSOPHY OF THE PICTURE FRAME

BY WILLIAMS AYRSHIRE

THE COLLECTOR'S GROWING APPRECIATION OF HARMONY BETWEEN A WORK OF ART AND ITS SETTING, HAS LED TO A FINER COMPREHENSION OF THE IMPORTANCE OF THE FRAME

EVERY age, every country, seems to have been concerned with the problem of the picture frame. Curiously enough, most of the experts who have written on this subtle science—or art—have revealed themselves as hopeless pessimists: most of them bemoan the passing of the “good old days” when picture framing was truly a fine art, and fulminate against the decay into which the picture frame has fallen in their own benighted age. Perhaps we are reaping the benefits of all this propaganda against poor framing. Assuredly there is no particular cause for pessimism today. There is a growing consciousness of the importance of the proper frame, a determined effort on the part of artists, collectors, and of framemakers themselves not to fall into the errors of the past century. Today we are justified in acclaiming a new renaissance of the frame.

Simple and unchanging as the axioms of frame-making seem to be, it is extraordinary what errors have been committed in the name of frame-making. Fifty-five years ago Philip Gilbert Hamerton, that somewhat pontifical arbiter of Victorian esthetics, very rightly pointed out to the reformers of his own days (there are always reformers in the field of frame-making): “We must not lose sight of the fact that the function of the frame is purely auxiliary, and that if it fail to be an efficient auxiliary to the work of art, it does not signify how beautiful it may be in itself.” This is a truism that

has always been recognized by all who have given the matter a thought; yet its truth has been often ignored in actual practice. The Victorian also decreed that the frame “must be gilded”—but in the realm of frame-making the subsequent orgy in gilt finally led to the realization that all that glitters is not necessarily good.

The Germans have treated the problem in their characteristically exhaustive fashion. They have traced the whole history of frames from their inception. They have pointed out that frames are of comparatively modern origin. During the Middle Ages, they tell us, such portable pictures as existed were enclosed in wooden cases provided with doors, and consequently had no frames. Mirrors were not yet in existence, so that the mirror-frame had not yet been invented. The altar pieces, the holy pictures, the frescoes and mural decorations were, of course, really framed by the edifice of which they formed an integral part. Picture frames in the modern sense were more or less secular in origin, beginning about the fifteenth century, and attaining the apogee of their perfection in the sixteenth, the period of the marvelous tabernacle and circular frames of the Italian Renaissance. In his learned treatise on frames of “the new and old times,” Dr. Wilhelm Bode, about twenty-five years ago, presented illustrations of some notable frames of the Cinquecento.

Only a few of the best examples of early Italian frame-making are still in



Courtesy of the American Art Association

FINELY CARVED TABERNACOLO FRAME, FIFTEENTH CENTURY



Courtesy of the Bachsitz Gallery

THIS PAINTING OF "SAINT CATHERINE AND SAINT BARBARA," A CHARACTERISTIC WORK BY THE MASTER OF FRANKFORT, IS ENCLOSED IN A CONTEMPORARY FLEMISH GOTHIC FRAME, WHICH THE ARTIST HAS TREATED AS A DOORWAY AND MADE TO HARMONIZE WITH THE IDEA OF LOOKING OUT INTO A LANDSCAPE



Courtesy John Herron Art Institute, Indianapolis



Courtesy of P. W. French and Company

AT THE LEFT IS AN OLD ROCOCO SPANISH FRAME THAT WAS FOUND IN MEXICO. AT THE RIGHT IS A WELL PRESERVED SEVENTEENTH CENTURY SPANISH FRAME, GILDED AND POLYCHROMED, WITH A COAT OF ARMS AND HELMET CARVED AT THE TOP

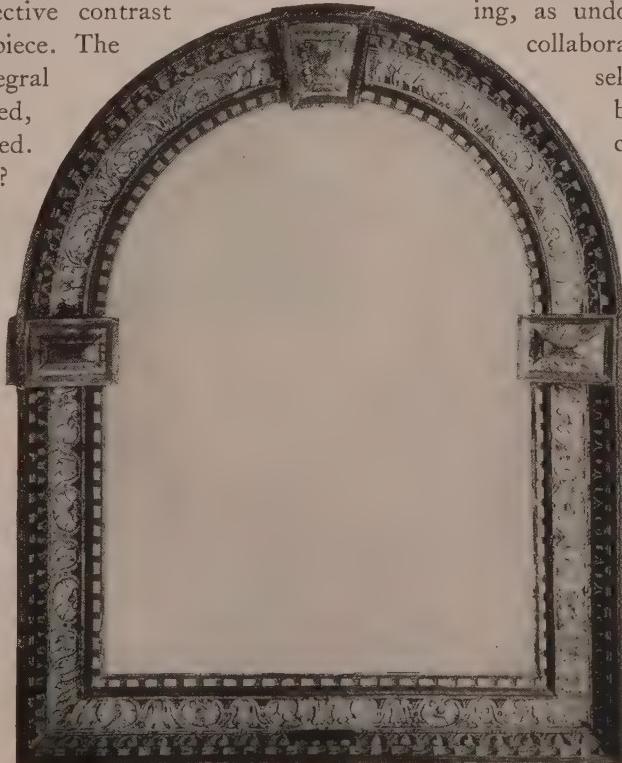
existence. In the Uffizi the student of frames may still marvel at such supreme examples of the frame-makers' crafts as the tabernacle frame which encloses Botticelli's famous "Annunciation," and the circular carved frame which encloses Michelangelo's "Holy Family" and which completes with effective contrast that very powerful masterpiece. The Italian frames were an integral part of the picture they enclosed, protected and even enhanced.

What has become of them? The truth is that most of them have been lost, stolen, or destroyed. A very small number of the fine Italian paintings of the fifteenth and sixteenth centuries remain in their original frames. The National Gallery in London possesses a few of them; the Metropolitan Museum is not more fortunate. The Louvre guards a meager collection of such pictures in the frames originally made for them. The Berlin Museum is slightly better off. But even in Venice, Siena, Rome, Florence and

throughout Italy, where naturally the majority of old masters still remain, the number of original frames is dismally disproportionate to the number of pictures dating from the era of the fine art of picture-framing.

Among the craftsmen of the Cinquecento, working, as undoubtedly they did, in closest collaboration with the artists themselves,

one rule seems to have been of almost universal application: in proportion as the picture was simple and subdued, the more richly might the frame be ornamented; and, conversely, the more complex the creation of the artist, the more restrained and simple the frame. With the rapid descent into the Baroque style of the seventeenth and eighteenth centuries, these fundamental principles were abandoned, and the pictures seemed to become of secondary importance to the frames themselves, which became interesting though undisciplined examples of the wood-carver's skill. Irregular, exaggerated mouldings



Courtesy of P. W. French and Company

SIXTEENTH CENTURY ITALIAN FRAME, SIMPLY CARVED



Courtesy of the Milch Galleries

ANTIQUE FRAMES NEED NOT BE RESTRICTED TO PAINTINGS OF THEIR OWN PERIOD. THIS SIXTEENTH CENTURY ITALIAN EXAMPLE ENCLOSSES A STUDY BY ABBOTT H. THAYER, "GIRL ARRANGING HER HAIR," WHICH IS IN A PRIVATE COLLECTION

became *de rigueur*. An over-exuberant and impudent complication of ornament distracted attention from the pictures, which had themselves lost the imperious commanding authority of the earlier masterpieces.

But the lowest ebb of all was perhaps the nineteenth century. Collectors who bought even great pictures of an earlier period often committed the deplorable mistake of ordering the original frames removed and replaced by blatant orgies in gilt. We can still remember those ubiquitous "shadow-box" frames which imprisoned trivialities in pigment. The worst atrocity of all was perhaps that quaint conceit of imitating the bars of a

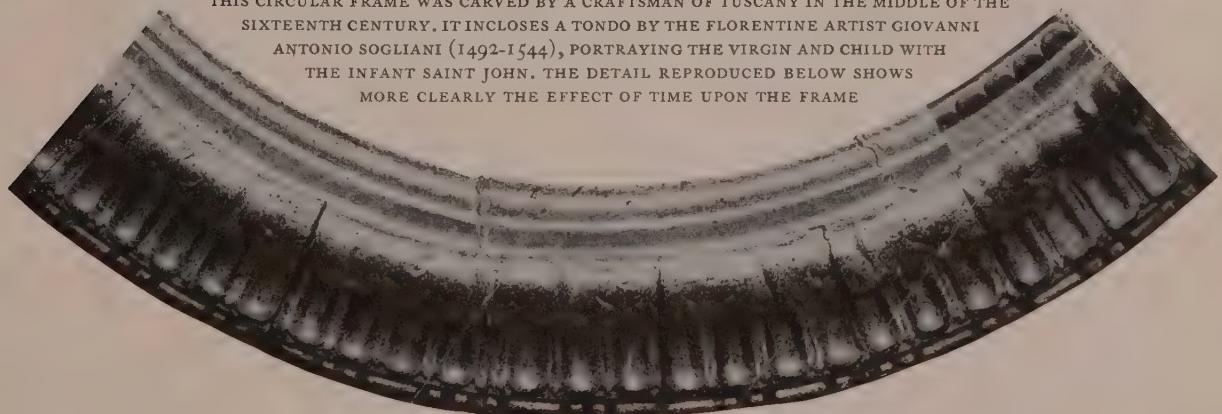
cage, if the picture happened to be of a beast of the jungle. Many superb hand-carved frames, upon the gold-leaf of which Time had placed its beautiful patina, were thus sacrificed, or returned to the dealer.

It was inevitable that the impulse for finer and more appropriate frames for modern pictures should originate among the artists themselves—since they were the first victims of poor framing. Georges Seurat, the artist most interesting of the *pointilliste* school, experimented in frames, and in some of his canvases attempted to carry out his picture to the edge of the frame. The results are not pleasing to our eyes today—the attempt



Courtesy of Duveen Brothers

THIS CIRCULAR FRAME WAS CARVED BY A CRAFTSMAN OF TUSCANY IN THE MIDDLE OF THE
SIXTEENTH CENTURY. IT INCLOSES A TONDO BY THE FLORENTINE ARTIST GIOVANNI
ANTONIO SOGLIANI (1492-1544), PORTRAYING THE VIRGIN AND CHILD WITH
THE INFANT SAINT JOHN. THE DETAIL REPRODUCED BELOW SHOWS
MORE CLEARLY THE EFFECT OF TIME UPON THE FRAME





Courtesy of P. W. French and Company

THIS IS AN UNUSUALLY FINE EXAMPLE OF THE WORK OF THE RENAISSANCE ARTISTS AND FRAME-MAKERS. IT IS MADE OF WOOD, CARVED AND POLYCHROMED, AND SURMOUNTED BY AN ARCHED PEDIAMENT ON THE FLAT SURFACE OF WHICH A CRUCIFIXION HAS BEEN PAINTED, ITS COLORS FADED BY THE PASSING OF THE YEARS. THE BASE OF THE FRAME BEARS A CARVED INSCRIPTION

*Courtesy of P. W. French and Company*

A LOUIS XV CARVED AND GILDED FRAME ENCLOSING A PAINTING OF THE HUBERT ROBERT SCHOOL. THIS FRAME, THOUGH IN THE BAROQUE STYLE OF THE SEVENTEENTH CENTURY, IS A LESS ELABORATE EXAMPLE OF THE WOOD-CARVER'S SKILL

smacks of *art nouveau*. James MacNeil Whistler designed for his own pictures frames simple in line but sufficiently ornamental to enhance intrinsic merits. In Paris and London artists often became professional framemakers—notably the celebrated Bourdon of Paris, famous during the latter half of the nineteenth century.

In our own country, we owe much to the pioneering efforts of a small group of Boston artists who formed part of a painting colony on Cape Cod. Spurred into action by the deplorable conditions into which framemaking had fallen about twenty-five years ago, this group came to the conclusion that the only solution would be for the artist himself to make his own frames. Only thus, it was held by Herman Dudley Murphy, Maurice Prendergast, and other members of the group, could the picture frame be restored to something of its old-time art, and the spirit of esthetic responsibility be introduced into the craft.

In addition to Murphy and Prendergast this Cape Cod group also included Dawson Watson, Katherine Lafarge, Martha Page, Samuel Hayward, as well as Dr.

Denman W. Ross, then so influential in the Department of Fine Arts at Harvard. These artists undertook the interesting experiment of making picture frames, not only for their own pictures but for each other. The results were so encouraging that an exhibition of these frames was held just twenty years ago by the Society of Arts and Crafts in Boston. In particular those of Herman Dudley Murphy were so successful that he became a professional maker of frames.

The ideals of this particular American group, to which we owe so much in the present renaissance of framing, were based on the basic and unchanging axioms of frame-making, the same principles which animated the craftsmen of the Cinquecento. They merely asserted that any pictorial composition ought to be enclosed by a frame which enhances—instead of detracting from—its effectiveness; that the frame should effect an agreeable transition between the canvas and its surroundings. A frame may be beautiful in and for itself, but functionally this beauty must be kept always subservient to the esthetic values of the picture itself. Preference was

naturally given to the hand-made frame; but when machine construction is involved, it was pointed out that it might be made unobjectionable by the elimination of all meretricious ornamentation. Handicraft methods were preferred, however, as a higher degree of decorative efficiency was then assured without doubt.

At about the same time Birge Harrison, the distinguished landscape painter, was carrying on independently a series of experiments in the framing of pictures. Mr. Harrison arrived at practically the same conclusions as all intelligent frame-makers: To serve its true purpose, the frame must stand midway between the real and the unreal; it must be conventional in form, and intangible in surface. In the whole range of infinite possibilities, Birge Harrison could find nothing more admirably suited for the frame of an oil painting than gold or metal leaf. Semi-reflecting, semi-solid, it is, he declared, precisely suited to the enhancement of the oil painting. Mr. Harrison also emphasized a truth that is too often ignored by the amateur framer or collector. That is what he has termed the "law of contrasts" in framing. In color the complementaries reign supreme; if pink dominates in the canvas, a greenish-gold frame is preferable. In a water color in which reds or crimsons predominate, it is well to avoid those tones in the surrounding mat or moulding. A complementary color, carefully chosen, brings out the hidden vitality in the artist's work. Similarly, in the question of the width and depth of the picture moulding: the largest picture does not require the largest frame. A narrow, simple frame is usually preferable, while a small canvas can be emphasized and enhanced by compara-

tively heavy mouldings. The complicated picture, concluded Birge Harrison, demands a simple frame; the simple picture built up out of broad, powerful masses is best seen in a more richly ornamental frame, the richness of its design accentuating the unity of the canvas.

In the present renaissance of the frame, we should not underestimate the benevolent influence of the decorator. The decorator has undoubtedly encouraged the restoration of the period frame adapted to the period picture, and insisted upon the proper setting and placing of pictures. In addition, the interior decorators have to a great extent discouraged the use of those debased styles in moulding and frames so prevalent a decade ago.

With the increasing appreciation of the various periods in art and architecture, and the growing discrimination of collectors for accuracy and consistency and harmony between works of art and their settings, there has arisen a finer comprehension of the importance of the frame. In its three aspects—esthetic, decorative and protective—the frame is now receiving the consideration its importance merits. From the esthetic point of view, the artist is exerting his influence, insisting that the frame accentuate the virtues of his composition from

the decorative point of view; the discriminating collector or his expert is insisting that the picture be properly placed in the room, and that its frame be in harmony with its surroundings. From the point of view of its protective function, the craft of frame-making itself, given a new impulse and increased prosperity by the reawakened interest of artists and collectors, is assuming new dignity and importance.



Courtesy of P. W. French and Company
MINIATURE TABERNACLE FRAME, ITALIAN SIXTEENTH CENTURY



CHRIST AND THE SINNER, AND GETHSEMANE, ALABASTER RELIEFS FROM THE ALTAR OF THE SALTSJÖBÄDEN CHURCH (1911-12)

CARL EMIL MILLES, SWEDISH SCULPTOR

BY SIXTEN STRÖMBOM

THIS ARTIST, WHOSE WORK IS KNOWN THROUGHOUT EUROPE, IS CONSIDERED THE FOREMOST CONTEMPORARY SCULPTOR OF HIS NATIVE LAND

CARL MILLES was born in 1875 at Lagga near the ancient university of Upsala. The first years of his childhood were spent in happy games on his father's small property, but all too soon his mother died, and his father, an army officer, moved with his family from the open country to the narrow quarters of a small Stockholm apartment.

The following years were not happy for the young Milles; his health grew delicate, and sensitive as he was, he suffered more keenly than children usually do under the difficulties which met him at home and in school, and so a profound melancholy became the keynote of all his youth. He had, however, in his inborn unquenchable energy, his desire for activity, and his both tender and mystic love of nature, saving qualities that helped him more than his father's severe system of education.

At the Technical School of Stockholm he came into

contact with art students, who soon discovered his extraordinary gifts, and, on winning a small cash prize in 1897, Milles set out for Paris. Eight years of heroic fight for an artistic education followed. Getting no economic aid from home, he had to earn his living by manual labor, but he stubbornly continued his studies in the museums, admiring among the artists of that day chiefly Puvis de Chavannes and Felix Cormon; of sculptors, the clever but superficial Denis Puech.

Through his manifold interests he eventually got in touch with authors and men of science, and under the inspiring instruction of Camille Flammarion he spent many an evening deep in the study of astronomy; for his artistic development the personal contact with Auguste Rodin proved of greatest importance to him. Though Milles never worked under direct leadership of that great sculptor, he was so deeply impressed by the master's



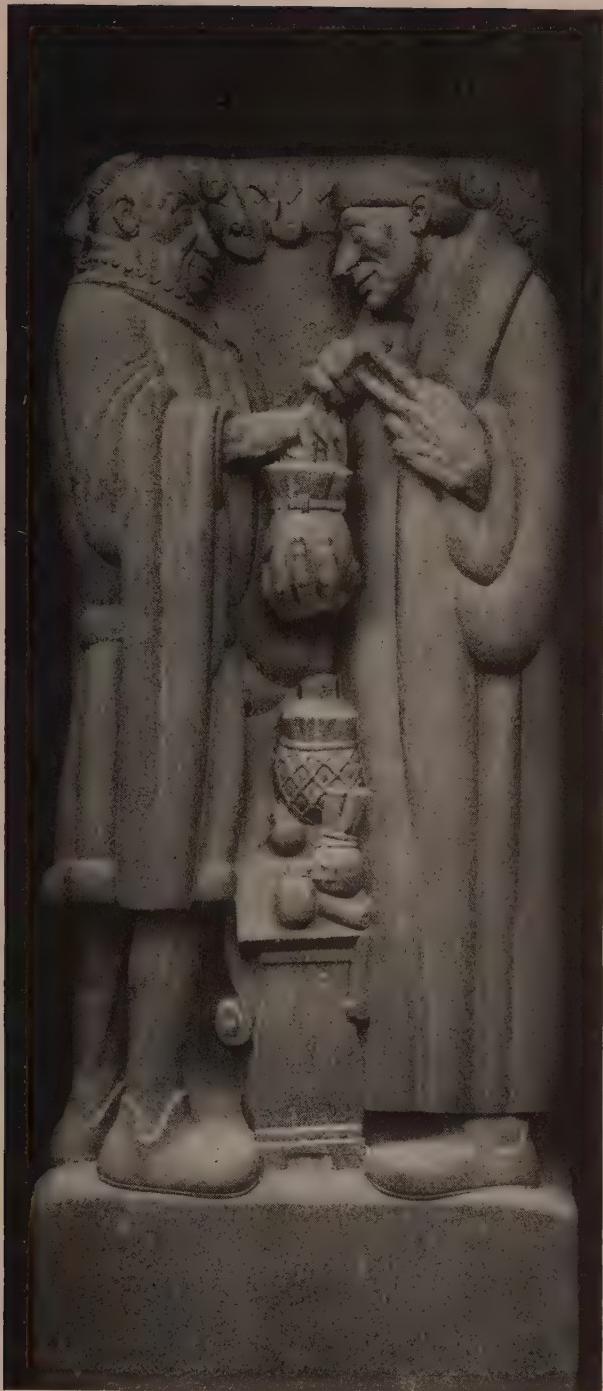
AT THE LEFT, THE SCULPTOR'S STATUE OF THE CHEMIST SCHÉELE, NEARLY TEN FEET IN HEIGHT, IN THE CITY OF KÖPING.
AT THE RIGHT, A DECORATIVE RELIEF CARVED IN BLACK GRANITE, REPRESENTING COMMERCE IN THE FIFTEENTH CENTURY

style that all his early work bears witness thereof. But his characteristically Nordic feeling for nature gradually led him away from the predominant influence of Rodin.

In the small impressionistic bronzes, street-scenes, beggars and the like, which at that time won a certain fame for Milles, there is a personal note of mysticism and melancholy compassion. Striking is the way in which he tried to express the vague uncertainty of these nocturnal visions, and how he strove to give them a picturesque totality. In his animal studies, made during

these early years, his leading characteristics are also revealed: a spontaneous delight in nature's grand and grotesque creations.

Though Milles took some minor prizes at the "Salon," and through Rodin the doors of the exhibition of "Les Independants" were thrown open to him, it was from his own country, from Sweden, that the great public recognition of his worth, the reward for all his hardships and toil, came to him. In competition for a monument to the national hero, Sten Sture, his sketch was the one finally

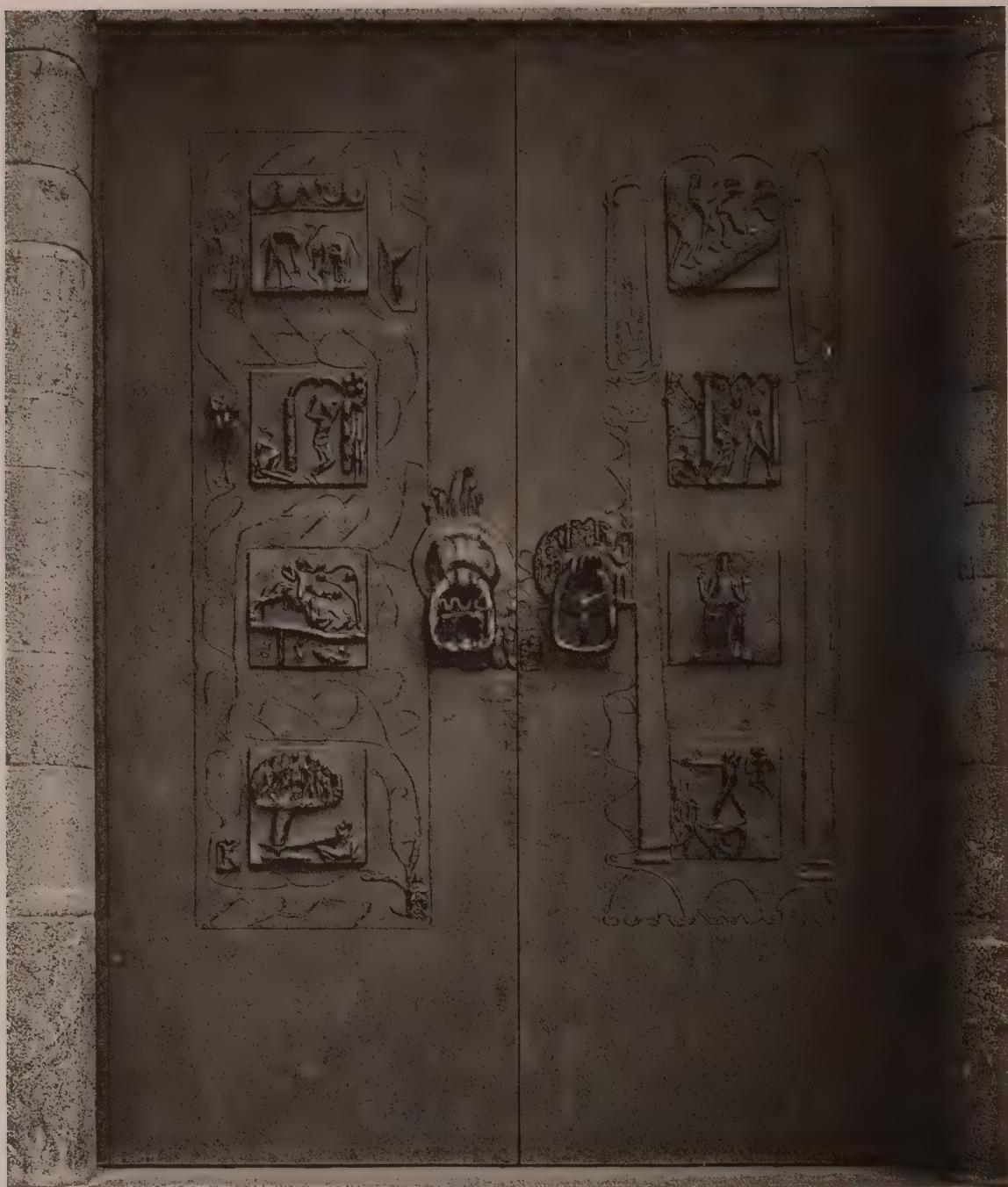


THESE REPRESENTATIONS OF COMMERCE IN THE SIXTEENTH AND SEVENTEENTH CENTURIES, AND THE ONE ON THE OPPOSITE PAGE, ARE THREE OF THE FOUR RELIEFS THAT WERE MADE BY MILLES FOR THE ENSKILDA BANK IN STOCKHOLM

chosen, but it was also far beyond anything he had created before; all that was strongest and best in him seemed concentrated in it. In this sketch he depicted, on a high granite foundation, a small group of peasants closing round their leader on horseback. The monument rose like a vision; the vague lines suggested the mystery of former ages, but the composition was compact, and accentuated in a way that promised great monumentality. For the sake of this great task, Milles settled in Sweden, working twelve years on its accomplishment.

In 1903 he received his first large order for decorative work, for the new Dramatic Theater in Stockholm, and for the sake of studies in connection with it, he once more went southward, this time to Munich, where he had artistic experiences of great future importance.

The severely plastic school of sculpture, inspired by the heavy earnest art of Adolf Hildebrand, which was then in sway in Munich, had something of that clear logic and robust weight which Milles sought at that time, and during his stay in southern Germany and



IN THESE LARGE BRONZE DOORS MADE BY CARL MILLES IN 1912 FOR THE CHURCH OF SALTSJÖBÄDEN, THE ARTIST HAS GIVEN A MODERN VARIATION OF A MEDIAEVAL MOTIVE: THE JOYS OF LIFE ARE SYMBOLIZED IN RELIEF ON ONE DOOR, THE SORROWS ON THE OTHER. THE TWO REPRODUCED IN DETAIL REPRESENT "THE BUILDING OF THE WALLS OF JERUSALEM" AND "DEATH AND VANITY"



Austria he also got a wider appreciation of older art. The provincial Gothic of these parts impressed him deeply, both through its mystic ardor and its decorative naturalism; and when he shortly afterward visited Italy, it was less the classic antiquity than the early Renaissance that fascinated him. It was not until many years later that his impressions of the antique and of the Renaissance of Michelangelo matured and bore fruit in personal creations.

After finishing the sculptures for the Dramatic Theater, Milles found more decorative work waiting for him: sculptures for the church of Saltsjöbaden, and for the Enskilda Banken in Stockholm, all of which he executed with ever deepening understanding of decorative form. The religious sculptures were inspired by the most fervent feeling. In the large bronze doors he tried to give a modern variation of a mediæval motive, the joys of life being symbolized on one half of the door, the sorrows on the other. The entirety is not wholly homogeneous. The composition strictly follows Romanesque lines, while the figures are often of a quite modern naturalism; but in spite of this, it is a work of most engrossing interest, full of deep feeling and original ideas. The same singular combination of strength and wonderful imagination which charms us in that sermon in bronze can be found in still greater measure in the four reliefs representing "Commerce through the Ages," which adorn the Enskilda Banken. Contemporary with these greater works he produced innumerable smaller sculptures: statues, portraits, animal studies, figures, and commemorative medals.

During the period between 1904 and 1907, Milles made a colossal statue of King Gustav Wasa, for the hall of the Nordiska Museet in Stockholm. The painted plaster model (recently substituted by an entirely new polychrome statue cut in oak) gave a strong impression of being an aged semi-god, who with his hand clenched round the hilt of his sword looked earnestly on the

children of other ages. Milles had authentic portraits of the king to guide him in this work, but he had no iconographic help when he made, for the small town of Köping, a statue of its most famous son, Schéele, the chemist who discovered oxygen. He had to rely entirely on his intuition, and, in the consumptive man who with wonder in his emaciated features lifts the retort with his discovery, Milles succeeded in establishing a type of such convincing strength that posterity will undoubtedly accept it as an authentic portrait of Schéele.

Since his early youth Milles has to no great extent occupied himself with portraits. His conception has more

and more concentrated itself on the typical, but when he sees a face which holds his fancy, he can give the portrait a personality, with monumental precision. The busts of Hugo Alfvén and Gustaf Stridsberg, or the larger one of the author, Oscar Levertin, are instances of this power. The artist's own soul seems to be reflected from every one of them.

Milles will never cease finding healthy inspiration in nature. When in 1909 he entered a sketch for a fountain called "Power of the Elements" in an open competition, it won the admiration of the committee less by its simple massive granite forms, than on account of its grandiose use of the water masses themselves. The sculptor also is ever inspired by the world of wild animals. After thorough palæontological studies he made a group of plesiosauri, mighty, prehistoric beasts, which were so cor-

rect that scientists wished to exhibit the group in a palæontological museum. From an artistic point of view, however, this study gives so much more than mere reality. Had it been executed in the proper enormous scale, it would have been like a vision from the childhood of our planet.

His method of working out an animal group is most interesting. Take elephants, for instance, which he so long has studied. First his imagination seizes upon a great number of them in a perfect jungle landscape; then



THE FAMOUS STUDY OF PLESIOSAURI, MADE IN 1899

he picks out a pair, binds their clumsy forms and heavy movements in a plastic entirety. His delight in decorative experiments leads him to simplify the motive still further, and in hard granite he carves a group so compact and geometrical that it reminds one of the primitive sculptures of Indian tribes. Choosing the soft and heavy forms of the bears as motive for a pair of gate-posts, he renders them with unsurpassed delight in their untamed strength. The peerless eagles fascinate him, and this motive he develops from the picturesque to the plastic. First he tries to reproduce their airy wild movements, their masterly balance in flight; then he catches them pouncing on their prey. There are two such eagle groups in the garden of H. R. H. Prince Eugene.

In "The Wings" he has linked a hovering eagle with a naked youth, who, with outstretched arms, is trying vainly to follow the great bird on its way to the sun. This variation of the Ganymede motive is, both in idea and form, an expression of the artist's own longing during these years around 1911, when severe illness again and again threatened his life. But ten years later Milles returned to the same motive: a man and an eagle. This statue, called "The Archer," is a bronze figure of a naked man standing on a granite eagle perched on the top of a high column, a beautiful young Apollo who defiantly lifts his golden bow and arrow against the clouds. The naked body is no longer copied from nature, the figure is of archaic simplicity, all energy concentrated in the movement. The eagle is a mere detail in the architecture, a



RUDBECKIUS MONUMENT IN WESTERÅS (1924)

cowering Egyptian stone bird, concise and severe in every line. This statue, too, is a personal symbol, an evidence of the artist's regained health, and the full liberty which he now enjoys. It is this "pagan" health which radiates from all his later production. That love of life, which may be found in some of his early animal studies, has now taken human form, glorifying all the new beings that have grown under his hands; the passive, compassionate, and oversensitive feelings have been forced into the background.

The human body has more and more become the theme for his production. He has created a race of his own of humans and semi-humans in bronze and stone, related, it is true, to earlier generations of Art's immortals, but bearing the unmistakable mark of their creator's individuality. It is a pagan world of happy sun-adoring semi-gods; of dancers and fauns, and of mermaids from the deep seas; of history's despots, and legendary titans. There is under that tense skin of stone and bronze a world of unsatiated thirst for the joys of life. One feels that this untamed race springs from the same depths of the artist's soul that gave life to his prehistoric animals. The change has been gradual, however, the humanization has taken its time. These new and happier creations have slipped in between saints and dreamers; they have increased in number, imperceptibly at first, then rapidly, for Milles has now become a master who can make their bodies breathe in his own rhythm, reflect his own thoughts and joys.

Carl Milles has passed that picturesque vagueness which dis-



COLOSSAL STATUE OF KING GUSTAV WASA IN THE NORDISKA MUSEET



HEAD OF THE STATUE OF KING WASA REPRODUCED ON THE OPPOSITE PAGE. THIS IMPRESSIVE WORK IS MADE OF POLYCHROMED OAK AND IS NEARLY TWENTY-FOUR FEET HIGH INCLUDING THE BASE (NOT SHOWN)

tinguished the technique of his early youth; ancient art has taught him to direct his ambition to perfection in the treatment of different materials. Since the achievement of the Sten Sture monument, his style has undergone many changes, showing his great ability to conform himself to the needs of the different subjects. Collaboration with architects has been of great importance to him. In decorative work he has always known how to subordinate himself without losing his individuality, and all his other production has thereby gained in clear contour, rhythm, and balance.

His recent historical monuments are in no way marked by historical eclecticism; they stand forth like living

beings, leaders of former days. There was, perhaps, in the form of the large Sten Sture model of 1913, something cold and hard; while in the recent monuments—the oaken statue of Gustav Wasa and the bronze figure of J. Rudbeckius—there is more warmth and latent life. His monument to Esaias Tegner is a beautiful naked youth who stretches his arms toward the rising sun.

During the last twenty years Milles has lived in Sweden, where he is professor of sculpture at the Royal Academy. But his originality and energy protect his art from the official side of his life. So far, he has escaped becoming an authority to whom everyone submits; he is still disputed in a way that greatly honors him.

MODERN BINDINGS FOR MODERN BOOKS

BY JEAN LÉAUTAUD

THE REMARKABLE WORK OF PIERRE LEGRAIN IN THIS DIFFICULT CRAFT
UNITES THE SPIRIT OF CONTEMPORANEITY WITH A CLASSIC TRADITION

COLLECTORS of books are notoriously conservative. They frown upon innovations. Bibliophiles as a rule prefer to perpetuate in their libraries the ancient traditions in bookbinding which have been consecrated by the centuries, to reproduce as closely as possible the examples of the great ages of bookbinding, rather than to encourage any possible renaissance of this art by giving contemporary workers in this field a free hand in the creation of something expressive of the spirit of our own day and our own literature.

Nevertheless, it must be confessed, behind this attitude of "hidebound" conservatism there lurks a serious inconsistency. Why, we may without impertinence ask, should a book of the twentieth century be garbed in the dress of the eighteenth? Should not the outer garment of the twentieth century book, so diametrically opposed ordinarily, not only in its literary flavor, but in the very appearance of its printing and pagination and format from those beautifully compact and toned volumes which have survived the ravages of time, be clothed in something more closely expressive of this inner spirit which radiates from the printed pages of the book itself?

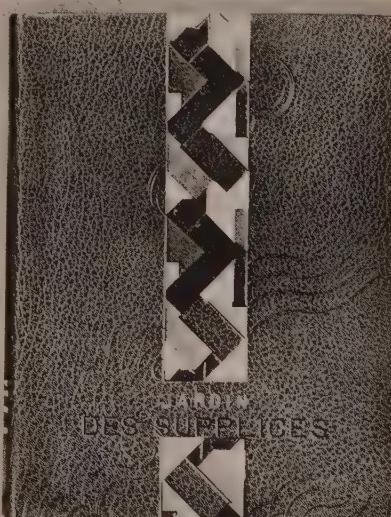
By a curious paradox, it has been precisely one of the greatest collectors of the arts and the books of the eighteenth century who has encouraged in France the development of the new renaissance in the art of bookbinding. M. Jacques Doucet, as those interested in the precious art of the *dix-huitième* may recall, had spent years in the discriminating collecting of the rarest pieces of eighteenth century works and *objets d'art*. These M. Doucet finally disposed of at a sale which made history in this particular field. Jacques Doucet's remarkable library of the eighteenth century he presented to the city of Paris. His

carefully chosen collection of contemporary authors he retained. To Pierre Legrain, a young craftsman who had scarcely completed his apprenticeship in the applied arts, yet who in the designing of furniture had already demonstrated his ability, Jacques Doucet confided the task of designing a few bindings for certain contemporary works.

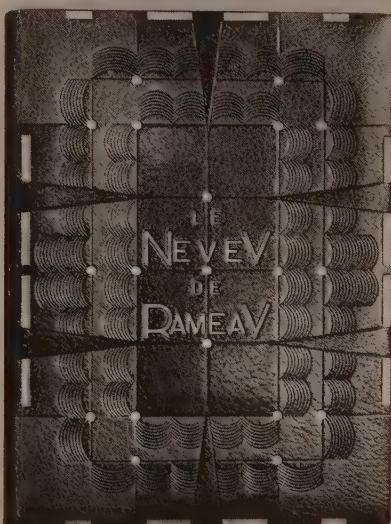
These first designs made by Pierre Legrain were executed in the workshops of that celebrated bookbinder, René Kieffer. M. Doucet, a true connoisseur and bibliophile, who had long exercised one of the subtlest and most rigorous tastes in the French capital, was amazed at the results obtained by the modest young designer. So convinced was he that the real genius of Legrain would find its true expression in this field, rather than in the designing of furniture, that M. Doucet immediately gave him more modern books to design, so many in fact that the young artist could not possibly find time for any other activities. Eventually he gave Legrain practically all the books of his ever growing library of contemporary literature. To Jacques Doucet must go the credit of having discovered Legrain. For a time he remained the sole patron of the young artist in this slightly appreciated field.

A young man who had scarcely completed his twenty-fifth year, Legrain immediately gathered about him for this work four or five of the most conscientious and expert artisans in bookbinding he could find. Then he obtained the scholarship of the *Fondation pour la Pensée et l'Art Français*, a scholarship

given by J. P. Morgan in memory of his father, to aid and encourage the effort of young Frenchmen in the field of the applied arts. Annually Pierre Legrain exhibited his bindings at the *Salon d'Automne*, and very gradually other bibliophiles and collectors began to confide to him

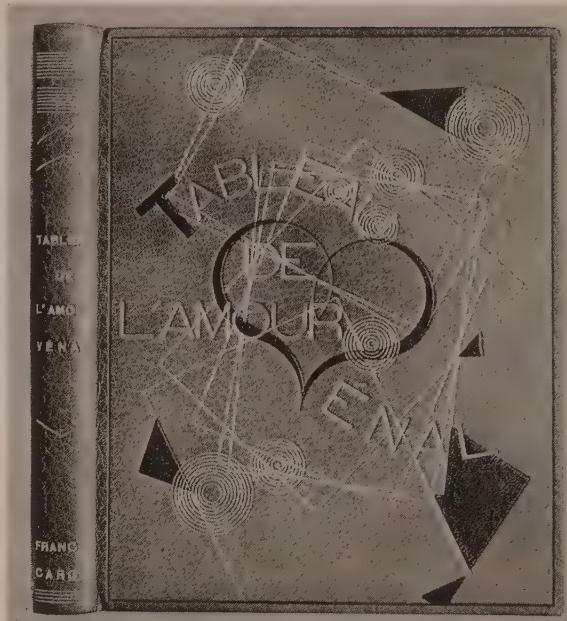
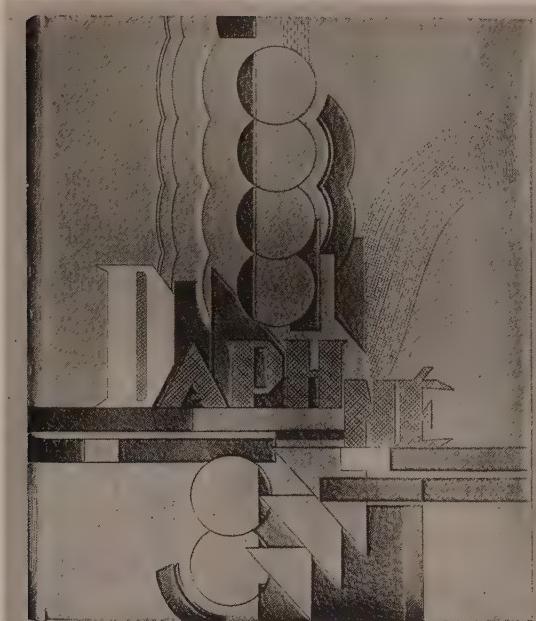


Photographs courtesy Jacques Seligmann and Company
GREEN LEATHER AND VARI-COLORED MOSAIC

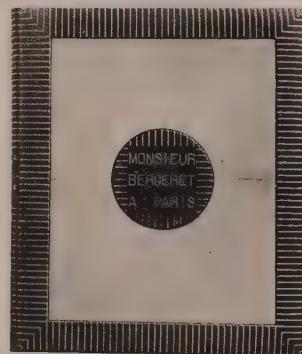
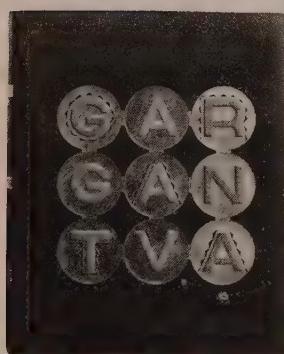


PLATINUM INSERTS INSTEAD OF SILVER

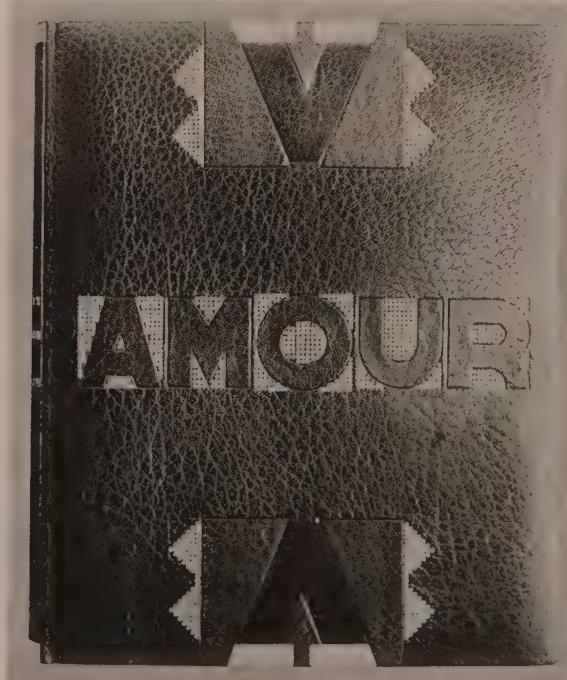
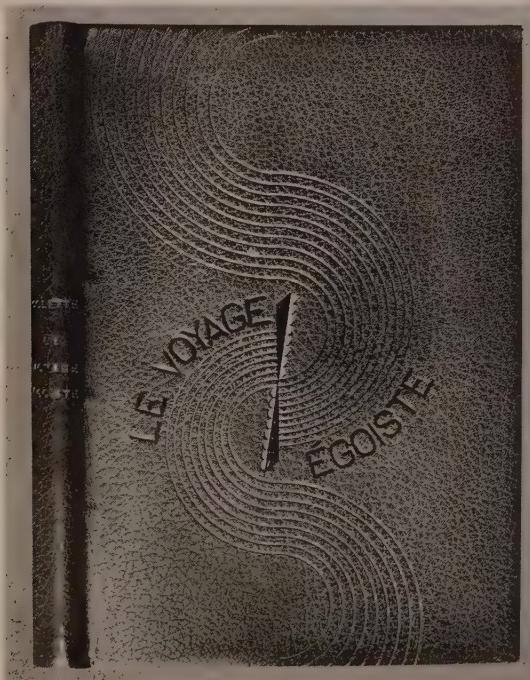
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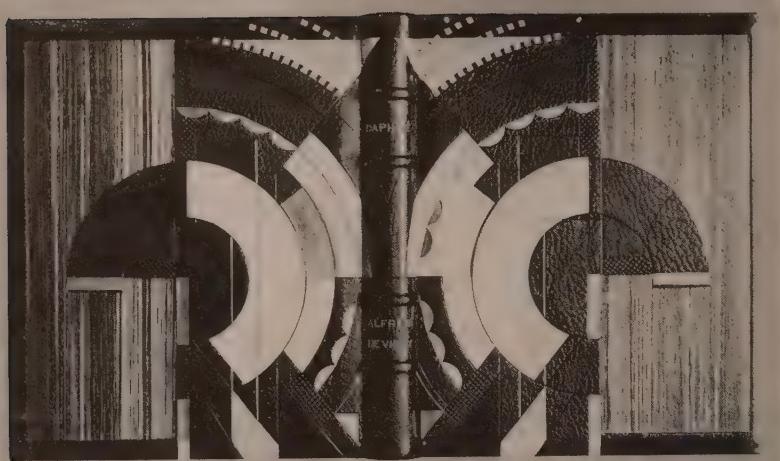


THE VERY SPIRIT OF THE TEXT IS INTERPRETED IN THESE RICHLY COLORED LEATHERS, IN THESE CRYPTIC DESIGNS



GOLD IS USED, PLATINUM, TORTOISE-SHELL, IVORY, MOTHER-OF-PEARL, SHARKSKIN, SNAKESKIN, THE FINEST LEATHERS

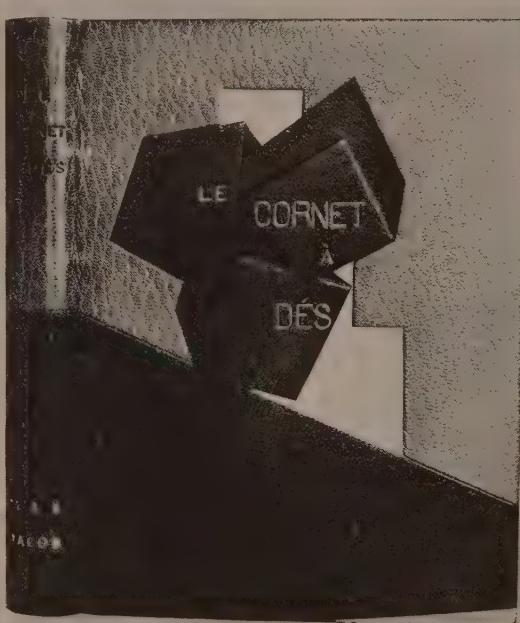




"DAPHNE" IS AN EXAMPLE OF THE EFFECTIVENESS OF INTRICATE DESIGN

their most cherished volumes. His principal American patroness has been Mrs. George Blumenthal, who has given Pierre Legrain many of the most precious items of her library to bind. Baron Robert de Rothschild and the statesman M. Louis Barthou, are among others who have encouraged this artist, who has been, during the last few years, mainly responsible for this new interest in modern bindings for modern books.

At the Exposition des Arts Décoratifs, held in Paris in 1925, these bindings of Legrain's not only attracted the attention of experts and connoisseurs, but of literary folk as well. Here they found no cold impassive imprisoning of the life of a book within the stiff uniforms of the past. These bindings were at once invitingly beautiful in themselves, yet something infinitely more—the very material whereby the beautiful edifice of the book found expression. Under the patronage of the French Ministry of Fine Arts, the National Association of Expansion and Artistic Exchange brought to the galleries of Jacques Seligmann in New York City an exhibition of modern French decorative art, of which these bindings of Legrain were an outstanding feature, so that the American lover of beautiful books and binding could study this artist's subtle and suggestive work.

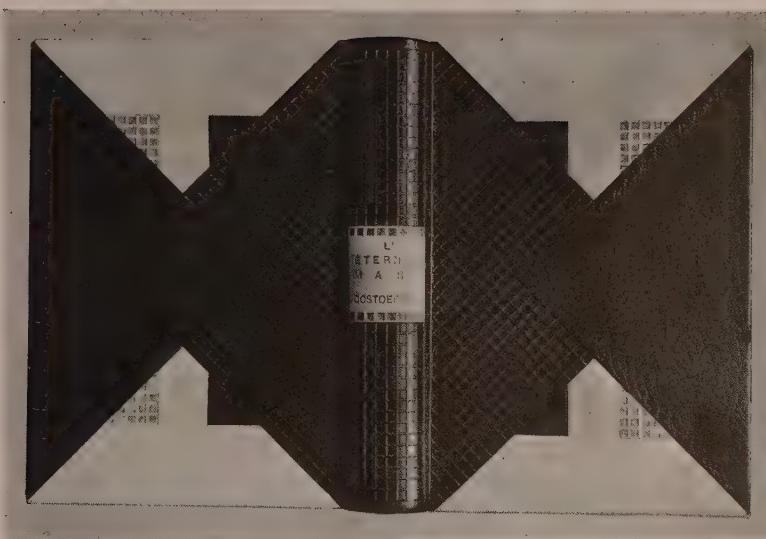


IN THESE THE SIMPLE DESIGN AND THE "REPEAT" DESIGN ARE Equally Effective



To look at these bindings, asserts Count Mange de Hauke, one of Legrain's most enthusiastic admirers, is in a sense to read the book itself. The spirit of the text, he claims, is marvelously interpreted in these richly colored leathers, in these cryptic yet illuminating designs. M. le Comte offers as an example of this one of the bindings created for the delightfully inimitable Colette's "Voyage Egoiste." The design suggests the perpetual return to oneself, upon oneself, that eternal recurrent planetary motion to which all of us poor humans are doomed. This spiral, propeller-like design contains, in truth, something of the inevitable centripetal force of egocentrism.

One of the remarkable features of this young Frenchman's work is that the tools with which each binding is made are never again used, and remain the property of the patron who has given the commission. A great variety of precious materials is incorporated by Legrain in these bindings. In all effects of silver, platinum is almost exclusively used, and pure gold in all effects of gilding; tortoise-shell, ivory, mother-of-pearl, sharkskin, snakeskin, and all types of the finest leathers are employed in a never-ceasing search for covers that

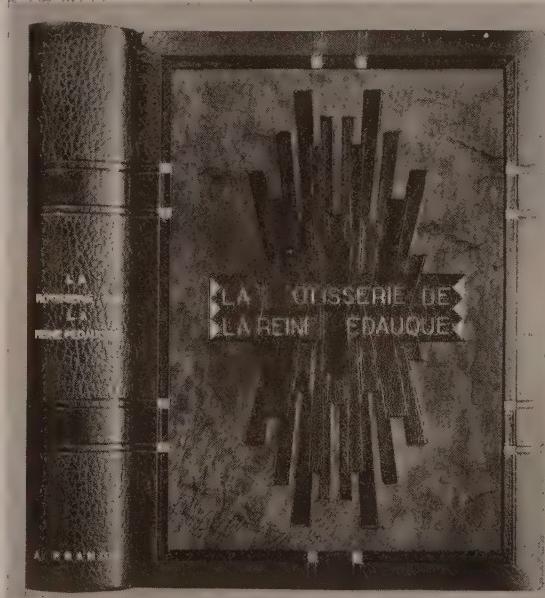


DOSTOEIVSKY'S BOOK-DESIGN HAS A SIMPLICITY ALMOST SYMBOLICAL

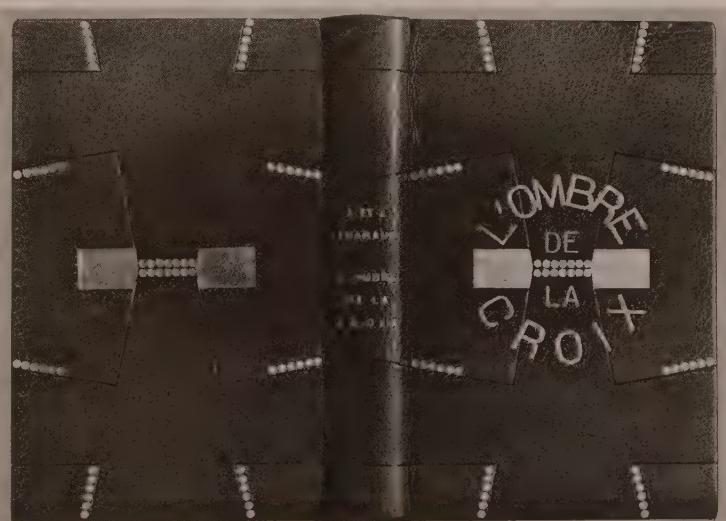
accurately express the spirit of the book. The inner binding is of gold or silver silk, of damask of the most precious quality. It goes without saying that only books published on the finest paper and supreme examples themselves of the printer's art are worthy of such binding. Some of them are indeed the original manuscripts of the author. Paul Claudel's "Tete d'Or," now in the possession of Jacques Doucet, is one of the manuscripts thus encased, while Paul Verlaine's "L'Amour," which is also in the possession of M. Doucet, is another.

Pierre Legrain's designs for bookbindings merit prolonged study. Never upon first glance do these bindings reveal the full intricacy or subtle organization of their design. This indeed in certain cases seems to be almost anecdotal, suffused with a sly humor to the sophisticated Gallic eye which has been initiated into the secret.

The impression should not be conveyed that it is possible for this craftsman to turn out a large number of bindings. It is said that it requires at least a year for Pierre Legrain to complete the design and execution of a bookbinding. It goes without saying that he familiarizes himself thoroughly with the text and spirit of the book before he undertakes the design and chooses the materials in which this work is to be carried out. The



ABOVE, ORANGE AND MOTHER-OF-PEARL ARE USED; BELOW, BLACK AND GRAY WITH SILVER



actual working of these materials, individually and in combination, is one that requires of Legrain and his assistants the utmost of patience, precision and accuracy. Even the selection of materials that are beautiful in themselves and the beauty of which will suffer no impairment with the passage of time, is a task demanding the expert judgment of experience.

The fact that these bookbindings created by a young man who is now in his early thirties, have been acquired by some of the more discriminating connoisseurs of France and America, by collectors who until his advent had rigidly excluded from their libraries all attempted innovations and experimental novelties in the aristocratic, almost esoteric, art of bookbinding, has given to his work a prestige never acquired by any contemporary French craftsman in this field. Almost from the outset of his career, Legrain has thus been accepted as the true descendant of the classic tradition, not only because of his technical perfection, but because of the authenticity of his inspiration. Pierre Legrain may thus be said to carry on the tradition of the great artists in bookbindings who thus far have been recognized by France—Derome, the Thouvenins, Marius Michel, Lortique and Canape.



Courtesy of the Reinhardt Galleries

A GILBERT STUART FOR THE TOLEDO MUSEUM

There is nothing in this serenely lovely portrait of "Mrs. Luke White and her Child" to indicate that while Gilbert Stuart painted it (in his "Irish period" of 1790-1792) he was encompassed by the troubles attendant on being hopelessly in debt. In common with all his confreres of that time, this American artist was strongly influenced by the contemporary British school of portraiture, an influence doing much to give him the great success also enjoyed by Sully and Naegle. Formerly in the collection of the late E. D. Libby of Toledo, this study was bequeathed by him to the Museum of Art of that city where it now hangs

SHIP PORTRAITS BY THE ROUX FAMILY

BY RUTH KEDZIE WOOD

FOR THREE-QUARTERS OF A CENTURY ANTOINE ROUX OF MARSEILLES,
AND HIS THREE SONS, PAINTED SAILING VESSELS OF ALL NATIONS

IN the splendid days of the sailing ship, it was not unusual for an American master, returning from a voyage in French waters, to come ashore at his home port carrying a mysterious flat parcel. Arrived at his own fireside, the wife and children would be treated to a surprise—a handsome likeness of the family craft, done in water color by a member of the celebrated Roux family, with an appropriate setting of waves and sky.

Before 1825, Antoine Roux would be the name signed in the corner; after that, Antoine junior, Frederic, or Francois. Father and sons, residents of Marseilles, comprised a ship-portrait guild that had a monopoly of trade at the cross-roads of the world's sea routes. The Roux gallery contained numerous vessels that made sailing history on this side of the ocean. The frigate "Constellation," built for the United States in 1797, was painted by Antoine Roux five years after she was launched. Then there were the "Maria" of Boston, the "Rebecca," and the "Rubicon"; from Salem, the privateer "Grand Turk," the "Francis," the "Reaper," the "Glide," the "Mary" and "Eliza, the Ulysses"; the "America," fleet sea hawk of the War of 1812; "Lovely Matilda" of Philadelphia;

ANTOINE ROUX, SR. (1765-1835)
A sketch by Tropbrillant, 1830

"Louisa" of Charleston; the renowned "Constitution"; the "Charlemagne," "Sir John Franklin," and "Leondas" of New York; the fast clipper ship "Great Republic"; the clipper bark "Race Horse" of Boston; the "Queen of Clippers," New York. For a century these gallant memorials of other ways and days have occupied places of honor on ancestral walls beside portraits of flesh and bone autocrats. Many of them represent the foundation and perpetuation of family fortune and position in society.

Antoine Roux painted ships well because he knew and loved them well. No secret of their structure was hidden from him. He had the key of all their moods. To him they were animate things of quivering frame and breathing sail. Joseph Roux, his father, was purveyor of maps to the King of France, a maker of sea charts, and a merchant of flags and nautical instruments. His shop was on the waterfront at Marseilles, so close to the harbor that the bowsprits of frigate and brig shadowed the doorway. When Antoine was through with his schooling he began to make ship's logs and astrolabes—*instruments now obsolete, but formerly used for measuring the height of stars and sun.* His leisure hours he spent on the sunny quays studying the

*All photographs courtesy of the Marine Research Society of Salem*

"LE NAPOLEON" UNDER STEAM AND SAIL (FRANÇOIS ROUX)



A FRENCH SHIP, WITH AN AMERICAN SCHOONER (A. ROUX, SR.)



THE GOOD SHIP "SIR JOHN FRANKLIN" OF NEW YORK, WHICH WAS BUILT EARLY IN 1840. THIS PAINTING WAS MADE BY FRANCOIS ROUX, THE YOUNGEST BROTHER, AND IT IS NOW IN THE MARINE MUSEUM OF THE LOUVRE



THE BRIG "GRAND TURK" OF SALEM, OF 309 TONS DISPLACEMENT, WAS BUILT AT WISCASSET, MAINE, IN 1812. THIS PAINTING, MADE IN 1815 BY ANTOINE ROUX, SR., SHOWS THE VESSEL SALUTING THE CITY OF MARSEILLES



THIS PORTRAIT OF THE CALIFORNIA VESSEL "QUEEN OF CLIPPERS," BUILT IN 1853, WAS PAINTED BY FRANÇOIS ROUX, WHO EXCELLED HIS OLDER BROTHERS IN THE EXACTITUDE AND FINISH OF HIS MARINE SUBJECTS



THE U. S. FRIGATE "CONSTELLATION" RIDING OUT A GALE NEAR GIBRALTAR, WAS PAINTED BY ANTOINE ROUX, SR., IN 1802, AND HANGS IN THE COMMANDANT'S OFFICE IN THE NAVY YARD AT CHARLESTOWN, MASSACHUSETTS

shifting pageant of the harbor. As he sauntered by the water's edge he sketched details that caught his eye. Officers from visiting vessels were surprised at the boy's very evident kinship with ships, and by his skill with water colors.

Early examples of Antoine Roux' portraiture were carried afar to the Orient, and over the Atlantic's waves to Great Britain and America. Sailors doted on them. Never a fault could be found in rigging, modeling, movement; and, besides, the individuality of a ship, its countenance, its port, its airs and graces, were always in Antoine's pictures. Equally, artists praised him. They remarked the silvery tone of his color, his tasteful composition, the harmonious combination of sky, coast, and water employed in his backgrounds.

When the artist-hydrographer finished a painting he put it in the window of the map shop, and merchants and seamen would judge it. Often, the ship that had

posed for the picture would be lying near by, and comparison always resulted in unstinted compliments for the artist. Antoine's patrons were not always ship-owners and officers. Sometimes the crew of a vessel that had come through tempest or fire would commission a painting to be carried up the steep slope to the Chapel of

Our Lady, and placed on the crowded wall in fulfilment of a vow. The drawings of Antoine Roux were equally prized in English and French manor houses, in the homes of New England seafaring families, in sailors' sanctuaries.

On occasion, this prolific artist turned his knowledge of ships to the making of naval scenes. Very grand and stirring are some of his episodes involving French and British ships of war and American privateers. The continental blockade of a hundred years ago furnished an abundance of material. Sleek hounds of the merchant marine, bristling frigates, devil-may-care sea rovers harrying their prey—he captured them all with his brush.



ARRIVAL OF THE ENGLISH FLEET AT MARSEILLES (A. ROUX, SR., 1814)



THIS PORTRAIT OF THE GOOD SHIP "LOVELY MATILDA" OF PHILADELPHIA DISPLAYS ALL HER CHARM AND INDIVIDUALITY.
IT WAS PAINTED BY ANTOINE ROUX, SR., IN 1808, AND IS NOW THE PROPERTY OF MR. CHARLES H. TAYLOR



THIS PAINTING OF THE SHIP "LEONIDAS" OF NEW YORK WAS MADE IN WATER COLOR BY FREDERIC ROUX IN 1846, AND SHOWS THE VESSEL OFF THE PORT OF HAVRE IN A GALE FROM THE NORTHWEST. IT IS OWNED BY MR. RICHARD WHEATLAND

When cholera ended his life in 1835, the name, the business and the profession went on, for there were three sons, all fit to share the father's mantle. Antoine, Jr., turned out many creditable pictures, but Frederic had the advantage of a long apprenticeship in the Paris studio of the painter Vernet, and became a master water colorist. Like his father, he had an unerring eye for the character lines of a ship. At Havre he set up a map and instrument shop which became the resort of all Americans who put in at the west coast port. He sold navigators' supplies, and drew, at a good price, ship portraits that in after years adorned counting-rooms and the very finest mansions in the New World.

François Roux excelled his older brothers in the exactitude and finish of his marine subjects. There was no minutia of building, handling, or variation of ship types that he did not know, and yet his pictures never suffered in life-likeness. Frequently he executed commissions from

masters and owners of American schooners, clippers, and whalers, keeping his studio over the old place in Marseilles surrounded by cabinets filled with notes and sketches. However, not merchantmen, but frigates and sloops of war, both sail and steam, were the specialty of the youngest son. To the Louvre in Paris, where some of his father's works are preserved, he gave a group of sixty water colors that marked the development of French naval vessels from 1810 down to 1882.

All the Roux originals, numbering two or three hundred, are in public and private collections, and so highly regarded that they are seldom for sale. Their

value is therefore difficult to estimate according to standards of today, when paintings, lithographs, and models of all sorts of ships are in phenomenal demand. In this country a water color drawing of an American vessel by Antoine Roux, Sr., or his sons, would arouse eager bidding if offered for sale, and would bring a high price.



THE "POLAND" OF NEW YORK, BURNING AT SEA (FRANÇOIS ROUX, 1860)

THE RENEWED INTEREST IN OLD CLOCKS

BY EDWARD WENHAM

WITH THE REVIVAL OF THE EARLIER TRADITIONS OF ARCHITECTURAL INTERIORS,
THE OLD TIME-PIECE HAS BECOME AN OBJECT OF IMPORTANCE TO THE COLLECTOR

PREHISTORIC man early learned that the movement of the shadow indicated the passage of light toward darkness, and ere long he evolved crude devices, by which he could mark its progress. With the mental development and subsequent advancement of the civilization of various races, the evolution of the primitive time-tellers continued, until eventually the mechanical clock made its appearance. The invention of the wheel time-piece, activated many of the early horologists with the ambition to further this discovery toward the attainment of accuracy, and many centuries saw the efforts of men of erudition devoted to this end.

Students of the chronicle of this gradual but always progressive development, find in it much of absorbing interest, and the subject of horology has in recent years become one which greatly appeals to those interested in the various works of earlier periods. In addition to their decorative qualities, clocks probably offer a greater fascination to many collectors, than any other mechanical production of the old craftsmen, the intricacy of their mechanism appealing to that inventive trait latent in every man. Again, the fact that clocks do not occupy the amount of space necessary to other pieces of furniture permits the acquisition of examples of those different epochs, illustrating the advancement to the ultimate perfection the mechanism attained.

Many horological enthusiasts maintain a "clock-room," in which their specimens are arranged in chronological order, the more replete collections including, in addition to the examples of mechanical time-pieces, many of those curious contrivances, used by ancient

peoples as time-tellers. Among the earliest of these is the *clepsydrae*, the water clock of the Egyptians, and the evolution of this crude device, at first consisting of a vessel from which water fell, drop by drop into a receiver, is noteworthy, for in the water clock of 300 B. C. a dial appears. Various ingenious adaptions were later

made to this ancient time-piece, in one instance twelve small doors being fitted to the dial, and at each hour one of these opened, releasing small metal balls, corresponding in number to the hour, and which falling upon a metal drum announced the time. Another ancient time-teller sought by collectors is the *clepsammia* or hour-glass, invented by a monk at Chartres. Occasionally these are found with the horal divisions engraved on the glass, and until as late as the nineteenth century were used in the pulpit to allow the speaker to regulate the length of his discourse.

With the revival of the earlier traditions of architectural interiors

old clocks have resumed their wonted place of honor, many having been rescued from the uppermost shelf of old store-cupboards, to be restored and bestow their pristine charm upon modern mansions. While we are apt to regard a mantelpiece as the correct position, time-pieces originally were placed upon a table. In fact, it was for this reason that portable clocks were formerly distinguished by the term "table."

Considerable enhancement in the value of old time-pieces has been evident during the past decade, doubtless due to their increasing rarity, owing to the realization of their beauty as an addition to a room, equally to the fact that they are being eagerly sought by collectors.



Courtesy of the Metropolitan Museum

AN UNUSUALLY FINE EXAMPLE OF THE ORIENTAL CALENDAR CLOCK



Six photographs Courtesy of P. W. French and Company

THE FRENCH REFUSED TO ACCEPT THE AUSTERTY OF THE ENGLISH LONG-CASE CLOCK. SO THEIR ARTISTS ADDED DELICATE CARVING AND OTHER EMBELLISHMENTS, AS SHOWN IN THE FIRST CLOCK REPRODUCED ABOVE. THE ONE IN THE CENTER IS BY LEPAUTE, WHOSE WORK HAS NEVER BEEN SURPASSED IN DESIGN. THE THIRD CLOCK IS AN ENGLISH EXAMPLE, WITH A THICK CONVEX GLASS INSERTED IN THE CASE TO GIVE AN EFFECT OF DISTORTION TO THE SWINGING PENDULUM

The more severe styles of English clocks of the eighteenth century, when utilized in connection with a paneled library, blend with the background and recall those early manors, with which we associate these early clocks. In the more elegant decoration of the drawing-room, the ornate time-pieces of the Louis periods vie with the most beautiful ornament in grace of design and artistic splendor.

An interesting traditional significance

occurs in the word "clock," its derivation being from the Saxon *clugga* or the French *clocche*, for the hours of the day as indicated by the sundial were formerly marked by the ringing of a hand-bell. While Stow mentions a wheel-clock having been set up in 612 A. D., and other writers ascribe a clock driven by weights to Pacificus of Verona in the ninth century, there are no authentic records of mechanical clocks until late in the twelfth century. One of the earliest wheel time-pieces was that of St. Paul's Cathedral, which prior to 1298 was without a dial, the time being struck hourly by two mechanical figures known as "Paul's Jacks," nor was it until fifty years later that a dial was fitted to this time-piece.

Some authorities suggest that mechanical clocks showed an earlier development in England owing to the lack of sunshine and the consequent uselessness of the sun-dial. This, however, was not the case, for other European horologists displayed equal inventive genius in connection with the art. Many of the works of these early Continental craftsmen are in existence at the present time, as is instanced by the Disciple clock at Lubeck in Germany, and the mechanical



TABLE-CLOCK BY A CRAFTSMAN OF THE GERMAN RENAISSANCE

wonder which adorns the Tower of the Piazza San Marco, while the Crucifix clock is an outstanding illustration of the skill manifested by early French artists.

When, in 1500, Peter Henlien of Nuremberg produced a set of works driven by a ribbon of steel coiled round a spindle, the portable or "table" clock soon made its appearance in the more wealthy homes. Little is known of the early makers of these clocks, only an occasional work-mark

being found. One example so marked is in the South Kensington museum, being a small circular clock supported by the figure of Atlas and inscribed, "Jermias : Metger : Vramacher 1560 ; Avgspvrg." A rapid development of table clocks seems to have taken place at Nuremberg and Augsburg, nor was it long before the former severe round and octagonal boxes were replaced by ornate cases.

Many were the curious manners in which clocks were used during the seventeenth century, and an inventory of the plate in the Tower of London of 1649 enumerates, "A salte of State with a clocke in it, and two clocke saltes, standing upon four chrichtall balls."

These, however, are rarely met with and were probably the conceit of some one person, rather than the design of a craftsman. Another invention of Stuart times was the night clock made by Edward East, horologist to Charles I. By placing a light behind a revolving disc perforated with the hour numerals at the top of the dial, the time could be read at any hour of the night, and Pepys refers to one of these clocks, when he tells us: "Mr. Pierce showed me the queen's



A TYPICAL BISQUE SEVRES CLOCK, DESIGNED BY GRISAILLE

bed-chamber . . . with a clock by her bedside, wherein a lamp burns."

With the introduction of the pendulum to England, by Fromanteel in 1675, came the vogue of the long case, or, as they are better known, "grandfather" clocks. However, this formal square case failed to attain any popularity in France, where more elegance of design was preferred, and where many remarkable and beautiful clock cases were produced by the artists of the early eighteenth century. But it remained to Lepaute to fashion those artistic conceptions which symbolize the splendor of the drawing-rooms of Louis XV, and which are unsurpassed for the delicacy of their artistic application. One of this artist's clocks is in the Zuccarelli room at Windsor Castle, the ebony case being embellished with chased ormolu mounts of the most artistic feeling.

French clocks of the late seventeenth century frequently exhibit the influence of Berain, Caffieri and Boule, all of whom added to the cases of *pendules d'appartement* that sumptuousness which prevailed in the furnishings of the period, Boule, in particular, developing an effective inlay by the use of brass and tortoise-shell. In many of the designs of this period, the Chinese influence is manifested in the avoidance of symmetry, which accentuated the eccentricities of the style, frequently resulting in an effect which was beautiful in its whimsicality. During the luxurious era inaugurated by Marie Antoinette, Sevres porcelain came into vogue as a covering for clock movements, many of these Sevres clocks being in the form of vases, charmingly decorated and mounted with chased ormolu.

In a more simple form, the French elegance of design

was reproduced in some of the clocks of early Colonial makers, for in the beautiful simplicity of the banjo clock this influence is distinctly traceable. At the same time this old wall clock may be regarded as establishing an American tradition, for which the Willard Brothers justly are celebrated. A distinguishing characteristic of those made by Benjamin Willard is the frequent use of the spread eagle as a decoration, while his brother Simon, who also produced many fine specimens of this clock, on no occasion adopted this embellishment. Early settlers to this country, being of the educated rather than the artisan classes of England, and mechanical time-pieces not being in general use, they brought no clock-making traditions to the New World. Doubtless, for this reason, at the inception of the industry in America, a style of clock was established in keeping with the simplicity of early Colonial homes.

Actually the doyen of American clock-making was Eli Terry, who made his first wooden clock in 1772, and the shelf clock perfected by Terry was eventually popularized by his erstwhile partner, Seth Thomas. To these quaint old time-pieces many styles of cases were adapted, including that of Chauncey Jerome who elaborated upon the plainness by the addition of carved pillars, and by fitting a mirror in the panel of the door. It was this maker who first exported American clocks to



CLOCK OF MARIE ANTOINETTE'S DAY, IN THE FORM OF A VASE

England, in 1842. The long-case clock of Colonial America only differs from the English design in unimportant details, nor did the makers improve upon foreign examples, the only noticeable innovation being that the Chinese Chippendale characteristics were replaced by the fretwork application to the arch of the hood.



THE MELK COPY OF THE GUTENBERG BIBLE WHICH MRS. E. S. HARKNESS HAS PRESENTED TO THE LIBRARY AT YALE

NOTES ON CURRENT ART

BEFORE sailing for Europe last April Mrs. Edward S. Harkness presented the library of Yale University with the Melk copy of the Gutenberg Bible for which Dr. A. S. W. Rosenbach, the dealer, paid \$106,000.00 at auction, in New York in February. Mrs. Harkness is said to have paid \$120,000.00 for it, which establishes a record price for a book. The gift is made in memory of Mrs. Stephen V. Harkness.

The Melk copy takes its name from the Benedictine monastery of Melk in Austria, from which it was purchased by the London dealer, Edward Goldston. It is the tenth copy to come to this country and is one of forty-five in existence. About twenty of these are imperfect, but the Melk copy is complete and genuine throughout. Gutenberg printed about three hundred of his Bibles. The Melk Bible is in two volumes and its binding dates from about 1700. The columns, two to a page, consist of forty-two lines each, with the exception of the first nine pages which have forty, and the tenth page which has forty-one. This shows that there were two issues of the Bible and that a certain number of the leaves have been printed twice. The pages of the book have been rubricated, that is, marked with red, and the scrolls around initial letters extend far into the margin.

Gutenberg perfected his invention of movable type at Mainz a little after 1445. A few leaves of printed pamphlets date from this period. In 1450 he entered into partnership with Johann Fust, began to cast smaller type and undertook the printing of the complete Bible in Latin. By 1456 his work was on the market.

The first Gutenberg Bible to come to this country was the one now in the New York Public Library which was purchased by James Lenox for the sum of five hundred pounds, a price which was considered so high that by the time the duty was added Mr. Lenox waited some time before taking it out of the Custom House. This copy was purchased in 1847 at the Wilkes sale in London and the book is known as the Rive-David-Didot-Hibbert Bible. The Morgan Library in New York has three copies; Henry E. Huntington had a copy which he presented to the State of California; another is in a collection in the eastern part of the country whose owner wishes his name withheld; still another is owned by Joseph E. Widener of Philadelphia; the "Systom Park" copy was purchased in 1898 for the General Theological Seminary in New York; the last Gutenberg Bible to come to this country before the Melk copy was a first

issue on paper in the Carysford sale, acquired by Dr. Rosenbach, who disposed of it to Mr. Carl H. Pforzheimer, a New York banker.

THAT a museum should not be required to keep permanently whatever may enter into its collections is a fact which hardly requires explanation. Some leeway should be allowed for preserving only those objects which are most desirable. Duplicates, for instance, should not be allowed to keep a place that might be better given to other examples which would round out a certain collection. The Metropolitan Museum recently has been selling duplicates of Cypriote art in the Cesnola collection; the Worcester Museum offered some of its American paintings for sale a year ago; and the Kaiser Friedrich Museum frequently sells duplicates or a work of similar quality and period in order to fill in a gap at some other place. The most recent instance of a public collection offering works to the public was a sale at the Tower of London. Surplus military stores of old armor of the sixteenth and seventeenth century were sold. Many of these pieces were painted over as a protection against rust and the fact that there was a possibility of interesting chasing beneath whetted the interest of the buyers. These pieces were worn by the common soldiers, many of them the soldiers of Cromwell or Sir Francis Drake's men.

A STATUE of "St. George and the Dragon" in the collection of Mr. Otto Kahn is an example of the fine artistry of the Gothic English sculptures. This piece, which is in polychromed marble, and, according to the opinion of Dr. Bode, dates from 1390-1400, was formerly in the Benoit Oppenheim Collection in Berlin. The fourteenth and fifteenth centuries in England witnessed a remarkable flowering of sculptural art. The image makers

were not solely dependent on the demands of the architect, but because of the importance of the sepulchral effigies they developed a beauty of technique which created a demand for their work all over Europe, so that sculptures of this period have been found not only in Italy and Germany but in Norway and Denmark.

WHAT Edward Penfield did as a pioneer in creating the American poster, he equaled in preserving the aspect of the life of a day that is past. At the mention of his name, who does not think of his beautifully and authoritatively drawn stage coaches and the traffic of a day that was more picturesque than our own? The memorial exhibition of his work at the Art Center moved Richard J. Walsh to recall a whimsical story about Penfield in an Art Center Bulletin. "He was once with a group where the small talk was lagging," writes Mr. Walsh, "and somebody said, 'We all have our hobbies. Let's each tell what he collects. Now I, for instance, collect postage stamps.' Then, turning to Penfield: 'What do you collect, sir?' 'I,' said Penfield, gravely, 'collect stage coaches.' And that was the end of that."



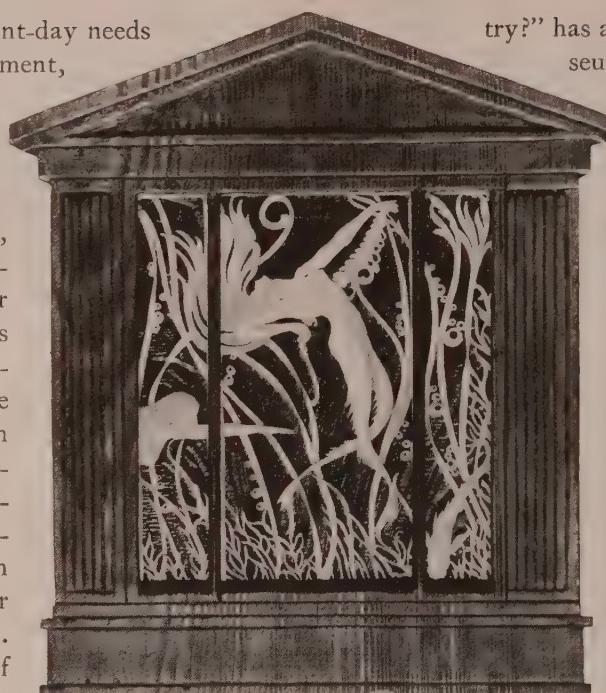
Courtesy of the Goldschmidt Galleries
MR. OTTO KAHN'S POLYCHROMED MARBLE OF SAINT GEORGE

A LECTURE on the transformation of the American living-room, given recently at the Chicago Art Institute, by Dudley Crafts Watson, calls attention to a change in the order of the interior of the American home which is developing great possibilities in the way of both beauty and comfort. The living-room has usurped the place of several other rooms, cut something off of the kitchen, done away with the drawing-room, and, in apartments, has diminished the bedrooms. Sometimes it even takes the place of a separate dining-room. All this has contributed to the size of the room, and the others have proved none the less livable by the curtailment of space. While this is considered an entirely modern development

which has grown out of present-day needs and ideas of taste, this arrangement, even in America, is not a new one. Some of the old Dutch houses of New York and New Jersey were built in a similar manner, with a big, airy room seemingly occupying the whole of the lower floor. Where the other rooms were placed was always something of a mystery, for there always were a number of them stowed away in an almost miraculous manner. The ingenuity with which they were arranged is said to have been born of the familiarity of their builders with canal-boat life. While the present revival of the big living-room may have no relation with this earlier manifestation, it can not claim to be entirely "new" as a treatment for our interiors.

THE former vice-president of the Dayton Art Institute, Brainerd B. Thresher, is a patron of art who is also an artist. There are a number of crafts in which he excels, his most recent work being the carvings in ivory, two of which are reproduced here. These, with their unusual charm of design, show his mastery in the handling of an extremely delicate material. They are placed in frames which are also of his own carving, and are seen against a background of gold. Mr. Thresher has carved a number of picture frames, some of which have been seen in New York, enclosing the paintings of Felicie Waldo Howell. He is a creator of beautiful gold and silver jewelry set with semi-precious stones, and has made interesting lighting fixtures for his own home of abalone shell set in metal. Mr. Thresher is one of the founders of the Dayton Art Institute, which is one of the most progressive of our museums. It was in Dayton that the idea originated, and was carried out successfully, of loaning works of art in the manner that books are lent from a circulating library.

A COPY of the recent report of the trustees of the Boston Museum of Fine Arts for 1925 contains an interesting little leaflet in the form of a questionnaire on the history of the museum. The question, "In what ways has the Museum been a pioneer in this coun-



Two photographs courtesy of P. Jackson Higgs
"SIRENS," CARVED IN IVORY BY BRAINERD B. THRESHER

try?" has an answer which covers this museum with unusual distinction— "First incorporated museum of art (February, 1870); first museum building (1876); first departmental organization under experts (1887); first scientific study of the construction of art museums (1903-1906); first docent service, or official guidance (1907); first free opening at all times (1918); first summer story-telling to children (1918)."

The museum has done all this without any aid from the city or state and has depended for its income entirely upon private bequests, annual subscriptions and gifts. Its membership for 1925 was merely 2,778, which is about one-sixth that of the Metropolitan Mu-

seum and one-seventh that of the Art Institute of Chicago. The annual subscriptions were less than one-quarter of the annual operating expenses, and the remainder had to be made up from unrestricted income and principal which might have been used in increasing the collections.

THE Gennadius Library, the gift of Joannes Gennadius to the American School of Classical Studies in Athens, has finally been opened. The money for the building was given by the Carnegie Foundation, the land was granted by the Greek Parliament, and within the building is a collection of some twenty-five thousand books collected by Mr. Gennadius chiefly in London and including many rare manuscripts, magnificent bindings, classical Greek literature, and a large Byzantine collection.

The tablet on the new library reads: "Here on Greek ground, given by the Greek Parliament, the Carnegie Corporation of America has erected this building to house the collections gathered by the lifelong effort, and given by Joannes Gennadius, and his wife Florence, in lasting remembrance of his father, George Gennadius, to the American School of Classical Studies at Athens, to hold aloft the light of truth and freedom and to guard the friendship of Hellas and Hesperia forever."

Joannes Gennadius was for many years Minister to London and Washington. His first wish was to give his col-



"FLUNG SPRAY" IS ANOTHER OF MR. THRESHER'S IVORIES

From the Royal Pleasure Gardens



of the Eighteenth Century

this hand-blocked English Print derives its picturesque, colorful charm

A FÊTE in the famous Ranelagh gardens where George IV was wont to take his pleasure, attended by his court and by the wit and beauty of that brilliant, romantic period—provides the theme of this charming English print.

Picturesquely attired in the costumes of earlier days, these lords and ladies and beaux and belles stroll about laughing merrily at some daring sally, indulging in lavish gallantries and enjoying the sylvan beauty of these famous gardens.

EARLY in the seventeenth century, hand-blocked English linens were first introduced and immediately were accorded high favor for the upholstering of



Typical of the lovely furniture of the Queen Anne period, this wing chair shows how effectively this English print may be used for upholstery

fine furniture, for draperies and for hangings.

In the latter part of the 18th Century, there was a revival of this fashion, due to the advent of weaving machinery and the gradual disappearance of "all-over" embroidery for hangings and upholstery. Further, under the romantic influence of the period picturesquely little scenes from the Fast or from the earlier centuries appeared not only in the textiles, but even in the wall papers.

Today, hand-blocked English prints are again in high favor, since they lend themselves so admirably to so many types of furnishings.

Moreover, they are extremely effective for wall coverings, particularly with the interesting lacquer treatment.

Schumacher English prints, as well as their distinguished variety of chintzes, brocades, damasks and velvets, may be seen by arrangement with your decorator or upholsterer or the decorating service of your department store.

*"Your Home and
the Interior Decorator"*

THERE is so definitely a right way to use drapery and upholstery fabrics with your own furnishings, yet it is something that only expert judgment can really know. How you may, without additional expense, have the professional services of an interior decorator for your home is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

This beautifully illustrated booklet will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. G-6, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.



Redolent of the gay, romantic, brilliant days of the late 18th Century, this English print is one of the most interesting of the new Schumacher fabrics

F-SCHUMACHER & CO.

lection to his own country, but financial reasons prevented the carrying out of his plan, and the British School of Archæology was also forced to decline the collection for the same reason. The Carnegie Corporation made it possible for the American school to accept the offer.

A PAIR of doors made by Oscar Bach for the new wing of the Toledo Museum of Art has just been emplaced. They are of bronze, and the figures adorning them, typifying the various arts and crafts, are hammered in *repoussé* silver. The potter, the glass worker, the draughtsman, the printer, the metal worker, the sculptor are represented in a design which is kept severely simple while the modeling of the individual figures is carried out with exquisite precision. Mr. Bach was awarded the medal of honor for native craftsmanship by the Architectural League this year, not only for his contributions to its last exhibition but for his work over a period of years. This award was given for the distinction of his work in all metals and for his skill in his methods of working.



Courtesy of Oscar B. Bach

METAL DOORS FOR THE NEW WING OF THE TOLEDO MUSEUM OF ART

AMONG the gifts to the Cathedral of St. John the Divine in New York are two from foreign countries; two *cloisonné* vases from Japan, and an altar cloth presented by the Serbes, Croats and Slovenes. The altar cloth is embroidered in gold and jewels upon white, and bears the inscription in Serbian: "The Kingdom of the Serbs, Croats and Slovenes presents to the Cathedral of St. John, New York, this altar cover, made by the war orphans in Belgrade." These two gifts represent the wide sources contributing to building the Cathedral.

The Japanese vases are modern and took two years to execute. They are nearly four feet high and are in light gray enamel with a design of hibiscus and birds. It is interesting to remember that the beautiful *cloisonné* enamels which enriched the church fittings in the Byzantine period were the result of the familiarity of the Greek artists with the *cloisonnés* of the Orient, where the art was already highly perfected. Although a modern Japanese piece may introduce an unfamiliar

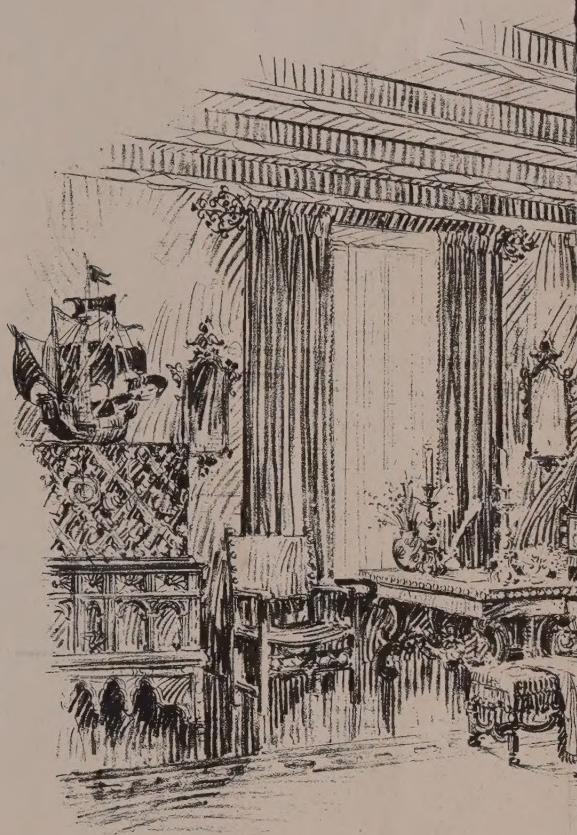
design into a Christian cathedral, the art is one which has been at home there for many centuries.

THE City of Baltimore will soon have a new building for its museum from the million dollar fund that was provided by popular vote in 1924. The site selected is in a residential section adjacent to Wyman Park and Homewood, the estate of the Johns Hopkins University Academic Department. The site of six acres was presented by the University. Howard Sill of Baltimore has just been selected by the Municipal Art Commission as architect of the building, and with him will be associated John Russell Pope of New York, who is the architect of several buildings of the Johns Hopkins University group.

Henry Walters is chairman of a committee on administration, and it has been decided to conduct the new museum along lines similar to the policy of the Metropolitan Museum of New York. Until the new building is complete the collections will remain in the house at 101 West Monument Street, Baltimore.

AWAR memorial by Gutzon Borglum, the "Wars of America," will be unveiled in Newark in Military Park on Memorial Day. The group includes the soldiers of America from the War of Independence to the World War, and is mounted on a granite base overlooking an old drill ground. The monument has been erected through the bequest of Amos Van Horn, who left \$100,000.00 with which to build it. Mr. Borglum executed his model in his Stamford studio, but the casting was done in Italy.

THE portrait of the children of Mrs. Goddard, by Thomas Gainsborough, which was reproduced on page 61 of the May number of International Studio as one of the paintings in the loan exhibition at the Detroit Institute of Arts, is the property of Thomas Agnew and Sons. "The Deluge," by J. M. W. Turner, which was reproduced in the same article on page 62, is from the collection of the Howard Young Galleries.



Beauty in furniture often reveals itself in the simplest forms, the hewn timbers hiding no secret of the artificer's pride in his handicraft. ~ ~ ~ ~ ~

¶ Thus, in the library pictured above, one may be captivated by the charm of an old Spanish chest, surmounted by a cabinet of tooled leather panels supporting an ancient ship model. ~ Crudely fashioned after the manner of Iberian artisans, this rugged piece contributes poignant contrast to the more elaborate, richly carven sofa and tables, lending color and interest, and a

New

Madison



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A SHELF OF NEW ART BOOKS

THE MONUMENTS OF CHRISTIAN ROME. By A. L. FROTHINGHAM. *The Macmillan Co., New York.* Price \$3.

THIS handbook of Roman Christian architecture has just been re-issued, having first been published in 1908. The author divides his book into three distinct parts; first, the historical background, second, the chronological order of the erection of buildings in Rome from the time of Constantine to the removal of the Popes to Avignon, and finally a discussion of the development of the various architectural forms, such as the basilica, the campanile, cloisters, and civil and military architecture.

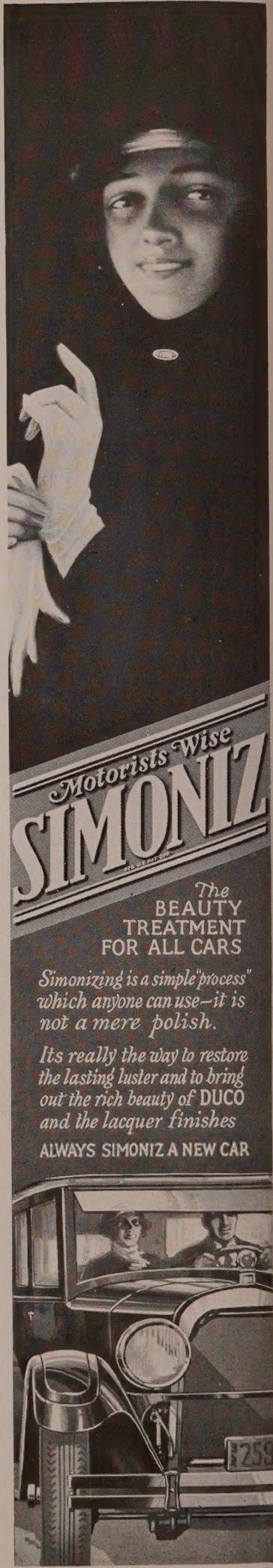
COLOR AND INTERIOR DECORATION. By BASIL IONIDES, with color plates by W. B. E. RANKEN. *Charles Scribner's Sons, New York.* Price \$3.75.

THE most commendable quality of this book is the directness with which the author writes, and the manner in which he has made his suggestions accessible by means of charts. The first eleven chapters are devoted to the various colors. Brown comes first, a color which is coming out of the disrepute into which it fell in ante-Victorian days. The matter of fashions in color is one which he takes up later, showing that it is generally the misuse of a color which causes a succeeding generation to despise and avoid it. Sometimes this neglect has a more practical basis in the fact that certain dyes do not last so well, or rot the material, like black. Magenta and puce, in the old days, faded badly and so fell into a disuse from which they have only recently been revived.

The chapter on white has the heading, "nor white so *very* white," and proceeds to defend the suitable kinds of white, which are almost as many in number as tones of gold, of which there are about thirty. The pitfalls offered by green in the way of producing muddy shadows, the way in which to use red, which is dangerous because it is apt to be somber, and other interesting questions receive consideration under headings of the various colors.

The final chapter is especially practical because it gives a great variety of materials for decoration of walls, ceilings, and even accessories like cushions, lampshades, curtains, and chair and sofa covers. The book contains less than one hundred pages but because it eliminates all but essentials it contrives to present an extraordinary amount of valuable information.

(Continued on page 91)



A SHELF OF NEW ART BOOKS

(Continued from page 90)

HISTORY OF OLD ENGLISH GLASS. By FRANCIS BUCKLEY. With a foreword by Bernard Rackham, Keeper of the Department of Glass and Ceramics, Victoria and Albert Museum. *Dingwall-Rock, Ltd., New York.* (Limited Edition). Price, \$25.00.

M R. BUCKLEY's carefully documented elucidation of the development of English crystal or flint glass, from the time of its invention in the reign of Charles II to the end of the eighteenth century, is undoubtedly the completest and most authentic work on this interesting subject yet published. Not only has he added considerably to previous documentary evidence relating to old English table glass, presenting approximately one hundred and fifty references in eighteenth century newspapers relating to cut glass, and some fifty references to other glass, as well as a list of specialists in the crafts of glass-cutting, but in addition he has illustrated practically every step in the development of English glass with some two hundred half-page illustrations. Many of the pieces reproduced have been chosen from the celebrated collections of Mr. Hamilton Clements and Mr. C. Kirby Mason, while some of the finer pieces in British national and public collections have also been selected.

With the energy of an enthusiast, Francis Buckley has tracked down every lead that might throw new light on the development of English glass. He has pored through old glass lists, verified all references relating to glass, explored the columns of old gazettes, delved into old textbooks, indefatigably searched through old town and county histories, and even indulged in profound historical research to perfect the authenticity of his record. This book is a monument of erudition and scholarship.

His chief innovation is the emphasis he places on the origin and development in England of cut and wheel-engraved glass. Previous experts have as a rule treated this question as of secondary importance. Mr. Buckley also shows that the excessive glass excise of 1745-1746 exerted a great influence on the form and survival of British glassware.

The specialist and collector of glass will be interested in his account of the glasshouses, the origin of flint glass, the advent of foreign glassmakers, the development of eighteenth century wineglasses, and the beautiful plates illustrating these treasures (several chapters are devoted to these glasses), and finally the development of engraving and cutting of glass.

The amateur collector will be more interested, perhaps, in the two-hundred plates than in the text. Revenscroft tankards, jugs and decanters, plates and wineglasses with diamond point and wheel engraving of the Jacobite period, Hanoverian glasses with air-twisted stems, "Bristol Pretender" glasses, Norwich glasses, "Young Pretender" portrait glasses, tea and candlesticks, salvers, sweetmeat stands, cruets, bowls and middle-stands—these and many more are reproduced with an excellence and delicacy that will give the lover of old glass a delight that could be surpassed only by the actual handling of the cherished glassware itself.

THE ENGLISH INN, PAST AND PRESENT. By A. E. RICHARDSON and H. D. EBERLEIN. *J. B. Lippincott Co., Philadelphia and London.* Price, \$7.50.

WHILE not every aspect of this entertaining book makes it suitable for review in a magazine of art, it has elements which recommend it both to the architect and the student of pictorial art. The subject is developed in a manner which keeps various interests in view at the same time, those pertaining to architecture, social life, and literary and historic associations. The development of the inn goes back to Roman and Saxon days and assumes definite proportions by the time of the Plantagenets. One of the most interesting of all surviving fifteenth century inns is "The Angel" at Grantham, where Richard III signed the death warrant of the Duke of Buckingham. It is built entirely of stone in distinction to the half-timber structure of the Tudor period. It was in the time of Elizabeth that inns increased in both number and importance, because of the passing of hospitable guest-houses.

There is a chapter on the inns of London, which, having disappeared in times past, still live in the drawings of Rowlandson, Morland, and other artists of an earlier day. The book is especially interesting for its illustrations which include many of these old drawings—Rowlandson's Dr. Syntax even makes a appearance—and with these are many photographs which bring the number of plates close to three hundred.

The chapter on inn signs musters a surprising number of famous painters among the creators of this popular and generally anonymous art. George Morland is said to have painted the sign for "The Goat in Boots" on the Fulham Road, the "White Lion" at Paddington and "The Cricketers" near Chelsea Bridge. Hogarth's "Man Loaded with Mischief" is well known, and Richard Wilson painted the sign of the "Three Loggerheads."

(Continued on page 92)

A SHELF OF NEW ART BOOKS

(Continued from page 91)

THE ART OF WATER COLOR PAINTING. By E. BARNARD LINTOTT. *Charles Scribner's Sons, New York.* Price \$7.50.

THIS volume is the ninth publication in the Universal Art Series edited by Frederick Marriott. The series is one which has preserved a desirable flexibility between the point of view of the historian and the technician. There have been works on the history of landscape painting and modern sculpture in the interests of history, and on the art of oil painting and illustration to aid the student.

The latest addition to the group is written not only to serve as a practical guide to the practice of water color and to present the history of some of England's masters in that medium, but to advocate the founding of a National Gallery of British Water Color Art.

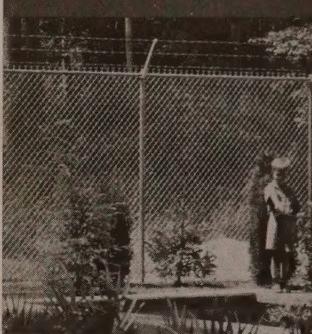
The history of the art in England begins with Paul Sandby and his difficulties in securing colors, which led him to experiment with pigments from burned peas or the incrustations of smoke on wood. The works of Crome and Cotman serve as a preliminary to the account of the men who devoted themselves more intensively to water color, Thomas Girtin, Turner, William Muller, David Cox, and Sargent. There are about eighty illustrations in black and white; the majority by English artists.

THE TECHNIQUE OF WATER COLOR PAINTING. By L. RICHMOND, R.B.A., R.O.I., and J. LITTLEJOHNS, R.B.A. *Isaac Pitman and Sons, 2 West 45th St., New York.* Price \$6.00.

CENNINO CENNINI demonstrated several hundred years ago how charming a text-book of art may be, although it must be admitted that he was aided in this success by his material, for there is probably no other subject than art whose text-books may be read so profitably or so easily by the layman. While the present volume is written solely for those who intend actually to paint, those who approach art from the appreciative side will be interested in the very exact descriptions of technical processes.

The authors do not commit themselves in favor of any one method, or combination of methods. They are content to indicate the variety of possible effects and encourage the student to experiment for himself. Thirty-one illustrations in color from paintings by the co-authors explain visually the various processes. These artists also wrote "The Art of Painting in Pastel."

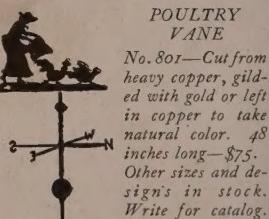
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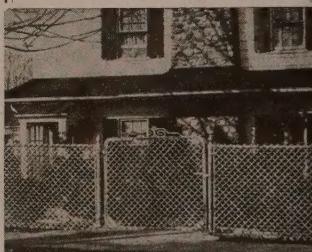
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